

Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

AUGUST 1967

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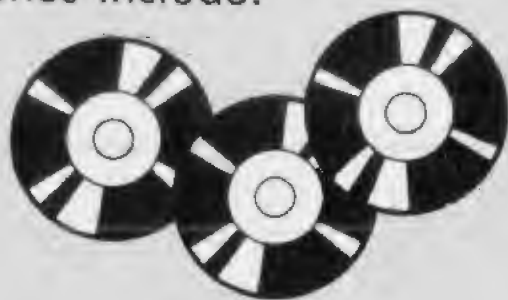
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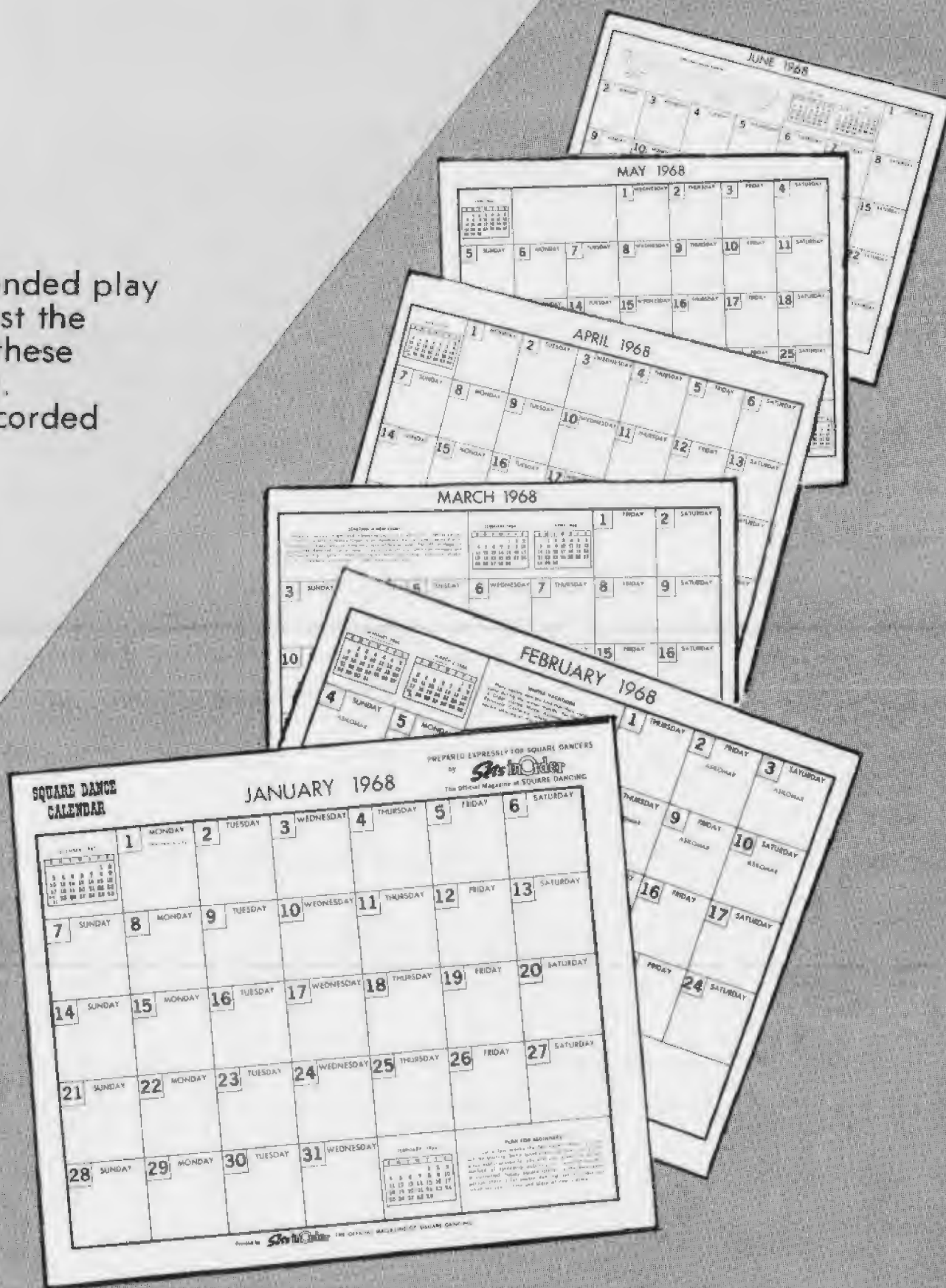
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("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

We like Jack Lasry's article on workshops in the April issue of Sets in Order. He shows a real concern for the needs of all types of square dancers—from beginners to those who like advanced challenge dancing.

Bill and Joan Mill,
Princeton, N.J.

Dear Editor:

... You may be interested to know that almost 200 people are taking square dance lessons in our little town of 5000. We dance in the high school gym. This is the first time square dancing has been introduced in Kane and I'm sure you will be getting lots of orders.

Mary L. Grosch
Kane, Pa.

Dear Editor:

After reading the article about square dancing in Viet Nam in a recent issue of Sets in Order, in which a request for square dance clothing was made, Gladys and I made up two large boxes containing Western shirts, trousers, ties, belts, petticoats, blouses, skirts and square dance dresses and sent them to the American Embassy in Saigon. Since, after 18 years in the activity, we have had to drop out due to ill health, we had loads of such items. We hated to throw them away and this gave us the chance to get them to people who could make use of them.

Today we received a thank-you letter from Ly To Ha, the president of the Viet-My Mixers in Saigon. He says it is just what they wanted ... He tells us their caller is Tom Bush from the United States.

Needless to say this letter has made us feel real good; we are going to get another box of square dance items ready to send them soon ...

Bill Mitchener
Grosse Pointe Woods, Mich.

Dear Editor:

Having just moved into a new home after
(Please turn to page 38)

READ THIS BADGE ACROSS THE SET!



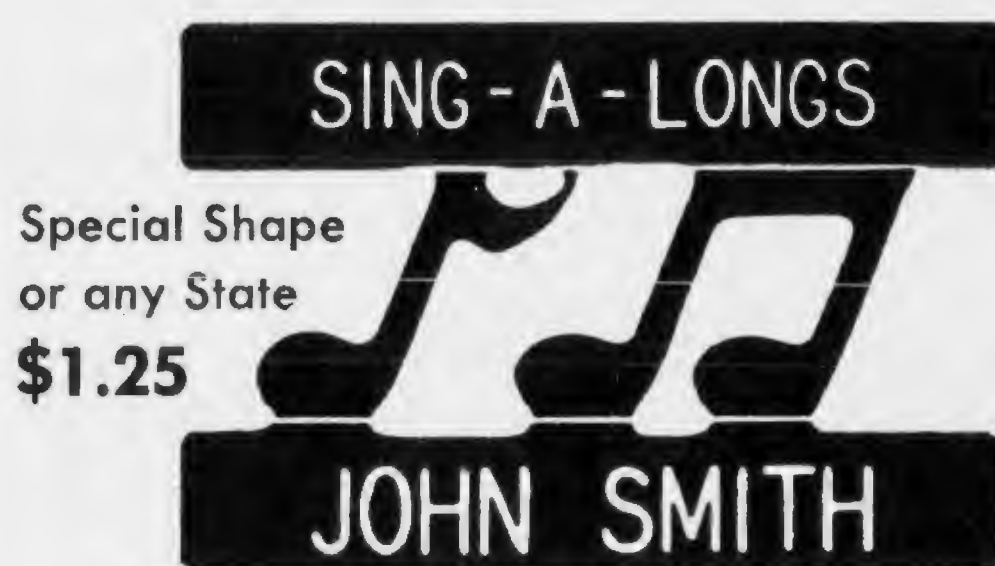
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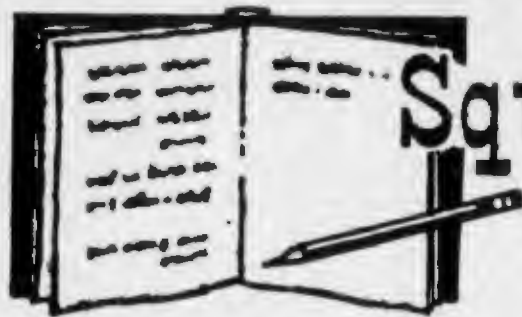
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Square Dance Date Book

- Aug. 2—Nebr. Centenn. Symphony Square
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- Aug. 4—Guest Caller Dance
Hayloft, Asbury Park, N.J.
- Aug. 4-5—Mountaineers Annual S/D Festival
E. Flagstaff Jr. H.S. Gym, Flagstaff, Ariz.
- Aug. 4-5—5th Ann. Mississippi Gulf Coast
S/D Fest., Edgewater Gulf Hotel,
Gulfport-Biloxi, Miss.
- Aug. 4-6—3rd Ann. Southeastern Jamboree
Stuckeys Carriage Inn, Jekyll Island, Ga.
- Aug. 4-6—4th Ann. Idaho S/ & R/D Festival
State Univ., Pocatello, Idaho
- Aug. 5—Pioneer Valley Club Guest Caller
Dance, Stanley Park, Westfield, Mass.
- Aug. 5—Ann. Navajo Trails Fiesta S/D
Jamboree, Miller School, Durango, Colo.
- Aug. 5-7—5th International S/D Convention
Thief River Falls, Minn.
- Aug. 6-13 & 13-20—Pinewoods Camp Dance
Weeks, Buzzards Bay, Mass.
- Aug. 7-12—B.C. Square Dance Jamboree
Kings Park, Penticton, B.C., Canada
- Aug. 10-11—First Annual Rebel Round-Up
Nat'l. Guard Armory, Albany, Ga.
- Aug. 10-12—Overseas Dancers Reunion
Nashua, N.H.
- Aug. 11-12—18th Ann. Western S/D Festival
Sr. H.S. Gym, Laramie, Wyo.
- Aug. 11-13—Alaska Centenn. S/D Festival
Elmendorf AFB, Anchorage, Alaska
- Aug. 11-13—Lazy Days Institute
Melody Acres, Zanesville, Ind.
- Aug. 11-13—Wild Rose Square Dance Campers
Camp-Out, Echo Valley Camp Grounds, Ia.
- Aug. 12—Guest Caller Dance
Hayloft, Asbury Park, N.J.
- Aug. 12—Sea Side Squares 5th Anniv. Dance
Pensacola, Fla.
- Aug. 12—Centenn. Corn Festival S/D
Crescent Hgts. Recr. Ctr., Medicine Hat
Alberta, Canada
- Aug. 12—2nd Ann. Christmas Project Fund
S/D, Central School Gym, Newcomb, N.Y.
- Aug. 12-13—9th Ann. August Weekend S/D
Chaparral Conven. Ctr., Ruidoso Downs,
New Mexico

(Please turn to page 39)

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Published monthly for and by Square Dancers
and for the general enjoyment of all.

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SINGING CALL *

HONEY BEE — Longhorn 162*

Key: B flat

Tempo: 127

Range: High HC

Caller: Red Warrick

Low LB

Music: Western 2/4 — Guitar, Clarinet, Piano, Saxophone, Bass, Drums

Synopsis: Complete call printed in Workshop last month.

Comment: Good music, standard patterns and a wordy but novel bunch of lyrics. If you get all the words in you'll have fun doing this one.

Rating: ☆☆☆+

THE GRANDE COLONEL — New-Old Timer 202

Key: C

Tempo: 129

Range: High HE

Caller: Jerry Helt

Low LC

Music: Western March — Harmonica, Piano, Drums, Bass, Guitar

Synopsis: Grand square — allemande corner — partner right — men star left — pass partner — promenade next one. (Dance thru four times)

Comment: This is more of a quadrille in that it must be cued and not sung. A very simple, well timed pattern. Excellent for class use.

Rating: ☆☆☆

I FEEL THAT OLD AGE CREEPING ON — Lore 1094

Key: C

Tempo: 128

Range: High HC

Caller: Johnny Creel

Low LC

Music: Western 2/4 — Violins, Guitars, Accordion, Drums, Piano, Bass

Synopsis: (Break) Circle — reverse single file — girls back track — partner box the gnat — pull by — allemande — promenade. (Figure) Heads lead right — circle four — heads break to a line — pass thru — round off — double pass thru — centers in — cast off three quarter — star thru

(Reviews, continued on page 48)

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

FEATURE FASHION



Believe it or not, sailcloth is the material for the dress worn here by Shirley Gibson of Whittier, Calif. Shocking pink dots on white brighten this smart and simple design. The neckline is modified "sweetheart," the absent sleeves make it a strictly summer fashion, the gored skirt is finished off with a 10" flounce.

Did you enjoy
your days in
beginners
square dance
classes?

How about club
dancing, do you
find it enjoyable?

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do you find that they are fun?

National Square
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do they give you
a kick?

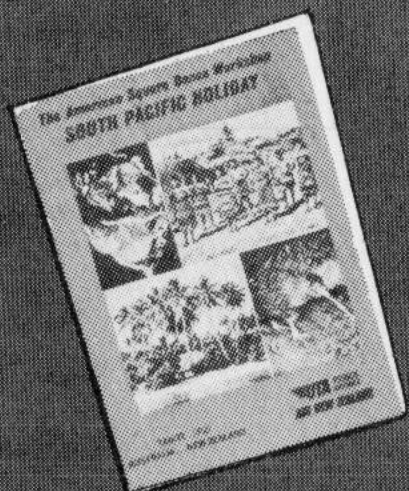
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AS I SEE IT

bob osgood

August 1967

HOW DOES A PERSON become a caller? If we ever were to make a compilation of all the questions that were asked us over the years, perhaps this would rank close to number one. How do you become a caller?

First of all, you must have the desire to call. Anyone who really wants to learn to be a caller will eventually get around to picking up a few records, a P.A. system, and a microphone. He will talk a few friends into coming over for the evening, and then, with much fear and trembling, he will set out on what may eventually become a calling career.

Strangely enough, the system hasn't changed much in the last fifteen or twenty years. At one time, just about anyone in the square could call just about any dance. These were the days B.P.A.S. (before public address systems), and if there were ten squares dancing, there would be ten callers, one in each square.

Circumstances differed in the various areas, but in and around Chicago, couple number one would always be where number three is today. This allowed the number one man to do the calling. He would watch the master of ceremonies or the fiddler, to get the idea of when to start and stop. Once the music began, the caller would start out on his favorite call. This of course, meant that with eight squares you might get eight different dances all at the same time. But nobody minded and everybody seemed to have a good time.

With the advent of contemporary square dancing, callers were pretty much left on their own in learning to call. As time went on, and as there were more callers in each area, the newcomer had the opportunity of watching the old timers at work and to pick up a few pointers (probably also a few problems) along the way.

If there was only one old timer in the area, chances were the newcomers all sounded pretty much the same. As more callers developed,

and as distinct types of calling emerged, and with the release of hundreds of phonograph records, the newcomer was able to study the various styles and even mimic those characteristics that appealed to him the most.

In the late 1940's and the early 1950's, it was the great desire of every young caller to attend one of Lloyd Shaw's Caller Institutes at Cheyenne Mountain School in Colorado Springs. He learned to develop his own personality and "be his own best self" and the great sameness in square dance calling tended to vanish.

Of the estimated 15,000 callers in the field today, perhaps ten percent have attended a caller's course. As one old timer wisely said recently, shaking his head while listening to a bevy of competing callers at a convention, "There's a lot more to calling than just words."

It would seem to us to be a tremendous advantage to a caller to be able to attend one of Ed Gilmore's caller's courses, or the callers' courses of a half a dozen others throughout the country. However, at the present time this doesn't seem possible for everyone.

* * *

We listened the other day to a talk given by L.A. County Fire Chief Klinger who, in his early days a fire fighter, learned "the hard way" by hanging onto the back of the fire truck, handling hose and "watching" and "doing." These days seem to be gone, he commented, and a new era of specialization is just around the corner. He ended his statement by noting that one of the department's firemen had just received his PHD in fire fighting.

* * *

In square dancing, where there is so much more to calling than . . . "just the words," when a caller to be successful needs a knowledge of many things, including voice techniques, rhythm and music, psychology (how to get along with people), acoustics and sound, etc., perhaps we too, one day, will have a caller with a PHD in square dance calling.

We're not being facetious when we think in terms of caller leadership needing greater background and depth. Maybe the day will come when some college, recognizing the importance of square dancing as a recreation, will include a course of study for the caller.

Enlarged Square

THINGS HAVE CHANGED in Tucson, Arizona, since it happened but we'll always remember the experience. We were making a study of beginners' square dance classes and had wind of a rather unique teaching method being used at the time in that desert community. The series of classes was being sponsored by the local recreation department and when we went into the rather large quonset hut and took our seat up in the bleachers, we were aware of an excellent turnout for the typical learners' class which was in full swing.

The caller had just started his call and everything seemed to be going smoothly. Then suddenly, we noticed that something was different — something was decidedly different. One square we were watching seemed to have too many people in it. As we looked closer, we noticed that every square was made up of nine people. In some there were four men and five women; in others it was just the other way around. We double checked to be sure they weren't dancing *Nine Pin*. Aware that they weren't, we watched closely to see what the story might be.

Coming to the end of the call, the caller stopped. The dancers applauded. Then the caller announced the name of his next square. Expecting him to explain the intricacies of the coming movements to the learning dancers, I was surprised to see him leave the microphone, pick up a coke and move over to the side lines.

It was then that the ninth person in each set went into action. Suddenly, I realized that this "odd man" was in reality, an experienced dancer. During the next few minutes, there was the doggondest commotion I'd ever heard. Each square had its own independent teacher, and its own separate teaching session.

At the end of about four minutes, the caller, having completed his coke, put on a record and started calling. The helpers were there alongside their brood, ready to push or pull, or yank or direct, or to stop or start, as the need arose, which it frequently did.

They don't use the system any more in Tucson, and I'm not a bit surprised, but in remarking earlier about the "old style" of calling in Chicago, with a caller in each square, I couldn't help but recall that day in Tucson when each square had its ninth member and the caller had a picnic.



What's In A Name?

IT'S A STRANGE THING ABOUT NAMES. Back in grammar school days a girl by the name of Thelma once pulled a rather mean trick on us. We can't for the life of us remember what she did, but we do know that from that day to this we've treated every Thelma that came along with a bit of suspicion — at least until we got to know them rather well.

A similar thing, although in reverse, goes for anyone by the name of Andy. A fellow who once played football on our street, always the best place-kicker in the whole group, was named Andy, and we find that our guard unconsciously goes down and we feel instantly friendly when we run across anybody bearing that name.

Over the years, of course, we've learned that names can be tremendously misleading.

Now it isn't clear just how we're going to tie all of that in with what follows, except that the names for some square dance calls are also mighty misleading. For instance; anything with Dixie in it means one thing to us. It should bear some resemblance to a Dixie Chain in one way or another. Not all Dixie calls do, and we're disillusioned.

When we got into the combining mood with names we combined things like Swing Thru with a Star Thru and came up with the name Swing Star Thru. But, with a more logical combination — where hands were concerned — nobody ever coined "Swing Gnat Thru."

Maybe it's because we've never been too

good at remembering names that we feel that there are just too many in square dancing. Undoubtedly not all of them are necessary. We're not alone in contending that if we took some of these combinations, which are actually quite nice in themselves, and just called each of the basics by their names, and if we trained ourselves as dancers to take plenty of time to do each movement, so that there wouldn't be any rush, then the callers would have ample time to call Swing Thru to a Star Thru rather than resorting to new terminology.

In the research that is going on at the present time to try to hold the line at the existing basics, it may still appear to a few that what we are suggesting is that the challenge that comes with the combination of existing basics be eliminated. This of course is not the case.

We are suggesting that people creating those combinations simply cease tacking new names on them. Instead, we contend that these people should come right out and say that such-and-such combined with so-and-so makes a wonderful flowing combination. And then they should follow it up with good examples. In our way of thinking, this would make real sense.

For instance, let's say that you have two parallel Ocean Wave formations. Let's say that the caller tells you to do the following: Turn by the right hand half-way around; centers, turn by the left hand three-quarters round and make a new line. New centers turn by the right hand half. Now, turn by the left three-quarters around to an Ocean Wave, and you Balance.

This, to us, is a dance, rather than a basic with a name, and yet, with a name "Spin Chain Thru" the dancers would have to memorize the whole thing. Unless of course the caller becomes redundant, calling first the

name and then the descriptive pattern.

Next, let's say that the head two couples go into the center and the caller directs them first to do a Star Thru and then a Frontier Whirl (California Twirl). Actually, there is plenty of time for each of the calls without having to double up and make a new term "Star Twirl," for the dancers to remember.

In an Ocean Wave, rock forward and back, Pass Thru, do a U Turn Back to an Ocean Wave. Why bother with the term "Reverse the Wave"?

Suppose you are in starting Double Pass Thru position and the caller directs the centers to "give a right, pull by, give a left, turn half, give a right, pull by." Chances are, that as a dancer, you won't even miss the fact that this was a "Dixie Daisy."

Of course, looking backward, we realize that Swing Thru, Spin the Top, and many others, could just as easily be called descriptively, but for purposes of future planning we're looking ahead. At the same time we realize that in some cases this is going to mean many more words for the caller to get out.

Actually it was the caller perhaps who stimulated the creation of new terminology, for it meant, in some instances, that two words he would be using could replace as many as ten. But here again is a solid indication that it is the caller who must work that much harder to develop his calling abilities.

We firmly believe that the caller too, will be greatly relieved, once the flood tides of new terminology have been at least slowed down. We believe that a change coming at this particular time will help to develop a keen awareness on the part of the caller to develop some of his talents that he perhaps is unaware that he possesses.

A simple movement which can be called with plain English needs no special title. From an Ocean Wave (1) the dancers pass thru and do a U turn back (2) and step into an Ocean Wave (3). No need to confuse the situation with a term "Reverse the Wave."



An Aid to the NEWER INSTRUCTOR-CALLER

By Bob Ruff—Whittier, Calif.

Bob Ruff's work with beginner classes is well known. His new instructional series on Sets in Order records is proving to be a tremendous teaching help. The following is taken from a Callers Clinic talk in Southern California.

WHAT WILL YOU, as the caller-instructor, want the people to have learned when they graduate from your class? Squares? Rounds? Basic movements? Styling? Proper attitudes? Will there be a graduation? What happens after that?

Objectives of the Class

Experience teaches one the value of careful planning for any series of lessons. Attention must be given to the number of lessons allotted, the amount of time for each lesson (usually 2 to 2½ hours) and the amount of time taken from the lesson to instruct in round dance fundamentals. The ultimate aim of instruction should be to prepare couples in skills and knowledge that will enable them to enjoy square dancing for many years. The graduate of the class should be able to bridge the gap from learner to club dancer if he has been thoroughly trained. Admittedly this is no easy task. The graduate has some obstacles to overcome and too often falls by the wayside, disillusioned about square dancing. Nevertheless, let us include as aim of instruction the conclusion as stated above. To pursue this, the instructor must study carefully the list of basic movements and plan them into each lesson. He must include also movements of an experimental nature which are currently being danced in the clubs and incorporate them—usually towards the end of the course.

If we are to program both round and square dancing at all dances, club level or others, then perhaps we should learn enough about this activity to be able to teach basic round dance fundamentals and encourage majority participation in round mixers.

Not to be overlooked in this examination of objectives is the inclusion of generous doses of "fun," to make each lesson pleasurable. As my wife, Babs, has put it, "learning is painless when fun is used as an anesthetic." And finally, the attitudes which we would have the graduate take with him into the square dance world are, we believe, taught by example and precept. As leaders of the class, we must assume this responsibility and we feel that the graduate will generally reflect the instructor's philosophy about square dancing.

Planning the Lessons

Many questions arise over the planning of each lesson. The inexperienced caller will tend to plan those moves or dances in which he feels secure or has had the most practice. Sometimes this does not reflect what a teacher would call "good progression." There is no substitute for hours of homework in making lesson plans. First, an outline must be made of the entire course, filling in all of the items to be taught, fitting them into the number of lessons. If this number is less than 30, look for trouble ahead and start looking for another hall after graduation to provide for a workshop or something like it. Remember, one of the stated aims is "fun while learning." Consequently all of the lesson cannot and should not be spent on concentrated effort learning movements and calls.

Sources of material are plentiful and the Training Manual of the Southern California Callers Assn. should be the first to be investigated. Neither should one overlook the booklet, "The Basic Movements of Square Dancing," published by Sets in Order, for several reasons. It is contemporary; it reflects the thinking of caller-instructors on a national scale with many years of experience. It is available and inexpensive to give out to members of the class. One doesn't have to agree on the teaching sequence, item for item, but it provides a framework and provision for a check-off sheet that can be of much help.

Once the decision is made regarding total course content, individual lesson plans should be started. Again, experience will help the instructor gain an insight into just how much he can include in one evening. Better to plan too much than too little. In our classes we break a 2-hour time block into 5 teaching units. The first unit is spent on warm-up and review of easy material with several mixings of partners — a social warm-up. The second unit is devoted to review of movements taught the previous week. The third and fourth units are given over to teaching new movements, allowing for adequate practice. The last unit is reserved for fun and relaxation. Naturally, the time units vary and we allow for flexibility. Round mixers or round fundamentals come after the first, second and third units. Following the round mixer a progressive circle is started, after which squares are formed. After the fourth unit couples form squares for the last dancing of the evening.

Method of Instruction

Success or failure of any caller-instructor can be measured to a large degree by his method of instruction. Adequate preparation is essential. Some of the highlights to consider are as follows:

1. Whenever possible use a large circle for instruction. From this go into a progressive circle of lines of four moving counter-clockwise around the room. Many two-couple figures can be taught and changing partners is made easy.
2. Learn to use commands that direct action clearly and simply. Practice saying these commands in a tone of voice that is commanding and yet pleasant.

3. Demonstrate often, in small doses. Plan in advance but don't hesitate to use demonstration if you can't get an idea across in words.
4. Walk-thru should emphasize the movement being taught. After the walk-thru put the music on and follow up the same pattern with rhythm.
5. Don't be afraid of repetition. Learning needs to be reinforced. Try to think up clever ways of repeating movements.
6. Test out learning by calling movements without walk-thru. Here is where you find out if your teaching is effective.
7. If confusion develops, back off and try a different tack. Use different words but be careful of your tone. Learning becomes difficult when tension arises. Try to trouble-shoot difficulties by analyzing mistakes and then try a new approach. This demands the utmost in patience and if you don't have it, it might be better to try another sport.
8. Mix partners throughout the class. People are most tolerant of someone not a wife or a husband and learning is more rapid if you mix the class to become one large social unit.

The Proper Attitude

What will your students learn besides movements, calls, round dances? What attitude will they take from class? Will it be the pursuit of new material, trying different callers every night for something different until the well runs dry and even the most "way out" caller can't please? Will it be with knowledge of the history and heritage of our national folk dance, with understanding of the importance of the friendly, "Hi," to all strangers at any dance? Somewhere between are most of the folks enjoying square dancing. Be assured that the degree of their beliefs about proper attitude and square dance spirit will depend largely upon you and me providing experiences planned along these lines in our classes.

These begin the first night when the caller and his wife begin setting an example of square dance leadership. Leadership—continually under scrutiny from all class members includes costume, posture, manners, language, as well as the underlying ability to teach.

SQUARE DANCE CLUBS IN EUROPE

THRU THE COURTESY of the European Association of American Square Dance Clubs the following listing of square dance clubs in their membership and the nights and spots in which they meet has been made available. With so many square dancers traveling these days this list may well become a welcome addition to other important travel-papers like passports and money converters.

MONDAY

Darmstompers — Darmstadt, Germany; Schweinfurt Swingers, Schweinfurt, Germany.

TUESDAY

Dip-N-Divers — Munich, Germany, 1930 hrs, AYA Ctr Harthausenstr 38; *Gelnhausen Hoppers*—Gelnhausen, Germany; *Giessen Do-Si-Do's*—Giessen, Germany; *Gay Squares* - Class—Wiesbaden, Germany; *Soellingen Swingers*—Baden Baden, Germany, 2030 hrs, Mixed Lounge; *Wagon Wheels* — Zweibrücken, Germany, 2000 hrs, NATO Room, No. 3 Wing RCAF.

WEDNESDAY

Berlin Dancing Bears — Berlin, Germany, 1930 hrs, RA Roberts School Gym; *Heidelberg Hoedowners*—Heidelberg, Germany, 2000 hrs, Commun. Ctr, Patrick Henry Village; *Jordan Squares* — Amman, Jordan; *Kuntry Kuzins* — Wiesbaden, Germany, 2000 hrs, American Commun. Ctr, #7 Paulinenstrasse; *Merrie Mixers* — Frankfurt, Germany, 2000 hrs, Platenstr Community Ctr; *Schwabisch Swingers* — Heilbronn, Germany, 2000 hrs, AYA Ctr, Wharton Barracks.

THURSDAY

Darmstompers—Darmstadt, Germany; *Frohlische Tanzer* — Iserlohn, Germany, 2030 hrs,

Auditorium Ft. Beausejour; *Skirts & Spurs* — Kaiserslautern, Germany, 1930 hrs, Elem. School Gym Vogelweh; *Teen Twirlers*—Mannheim, Germany, 1930 hrs, Elem. School Gym, BHV.

FRIDAY

Aibling Allemanders—Bad Aibling, Germany, 2000 hrs; *Alpine Twirlers*—Oberammagau, Germany, 2000 hrs; *Beaux & Belles* — Frankfurt, Germany, 2000 hrs, 7 Platen Str. Commun Ctr; *Boots & Ruffles* — Ramstein AFB, Germany, 1930 hrs, Commun Ctr, Ramstein AB; *Gay Squares* — Wiesbaden, Germany, 2000 hrs, Paulinenstr 7, Commun Ctr; *Happy Pairs* — Heidelberg, Germany; *Port Promenaders* — Bremerhaven, Germany, 2000 hrs, Speckenbuettel School Aud; *Red Patch Belles & Beaux* — Soest, Germany, Tues. & Fri., Soest Commun Ctr; *Rota Whirlaways* — Rota, Spain, 2030 hrs, US Naval Base; *Swinging Zweis* — Zweibrücken, Germany, 2000 hrs, 2nd, 4th & 5th Friday.

SATURDAY

Bavarian Twirlers — Munich, Germany, 1900 hrs, Education Ctr, Warner Kaserne; *Bitburg Paws & Taws* — Bitburg, Germany, 2000 hrs, 2nd & 4th Sat., Recr Ctr; *Buttons & Bows* — Sembach, Germany, 2000 hrs, 1st & 3rd Sat., Commun Ctr; *Hahn Hicks & Chicks* — Hahn AFB, Germany, 1930 hrs, 1st & 3rd Sat., Hi Flight Recr Ctr; *Hanau Hayseeds* — Hanau, Germany, 2000 hrs, AYA Center; *Madrid Squares*—Madrid, Spain, Torrejon AFB; *Mannheim Mixers* — Mannheim, Germany, 2000 hrs, Elem School Gym, BFV; *Spangdahlem Skirts & Flirts* — Spangdahlem AFB, Germany.

SUNDAY

Kensington Kuntry Kuzins — London, England, 2nd & 4th Sunday, Tel: EAsT 2787.

THANKSGIVING MESSAGE

If you want to say a public thank-you to the caller, dance friend, club president or round dance teacher who has done so much for you and for dancing, Sets in Order offers you the opportunity in the November—Thanksgiving—issue. In order that as many people as possible may be accommodated, please use the following 3-line form:

To: (Name of persons to be thanked)

From: (Persons, club, etc., doing the thanking)

Place: (City and State)

To be considered for inclusion in the November Thank-Yous, these messages must be on the Sets in Order desk not later than September 10, 1967. Use a postcard if you wish.

THE DANCER'S *Sets in Order* WALKTHRU

MORE ON THE SUBJECT OF BANNERS

FROM TIME TO TIME we receive requests for information on "banner stealing." Such an inquiry was printed in the April 1967 SIO Letters to the Editor. Al Holden, Secretary of Omaha Area Square Dance Callers Association, took time to send us the Rules for Association members of the State of Nebraska, and for your perusal, here they are.

1. One square or more of club members must attend another open club dance to steal banner. An additional square or more may retrieve their own banner the same night.

2. Any open dance club that has a traveling banner is eligible to compete. There shall be only one banner available for stealing from each club.

3. No other banner shall be taken except host club banner.

4. Clubs who wish to participate in banner stealing shall announce that their banner is available for stealing in the Roundup Magazine.

5. A club that steals a banner must hold it until owner club retrieves it or hold for a period of six months, after which time banner shall be returned to its rightful club officers.

6. If two or more clubs attend the same dance to steal host club banner, the host club shall hold a drawing to decide which club shall take the banner.

7. Clubs may call ahead of dance time to find out if banner is available, but may not have the banner reserved.

8. A full square must be present at the dance within one hour of the regular scheduled starting time period.

9. The banner shall be presented to the eligible club just before the last tip.

10. There shall be a banner book. Banner stealing club shall sign their club name, date

A Square Dance Quiz

The two pictorial quizzes this month illustrate in turn an old traditional square dance figure not danced too frequently any more, as well as a figure which is probably included

nightly at most clubs. The second picto-gram used quite a bit of artistry to portray the clues to a rather simple dance maneuver. You'll find the answers printed below.



Thanks to Bernard and Jake Smith of Southfield, Michigan.



17. Do-sa-do
18. Ends turn in

The WALKTHRU

and at least one couple's name for club attending.

11. A caller attending as a dancer may participate in banner stealing as a part of eligible square.

12. A couple shall not be counted as a guest if they are regular paid-up members of the host club.

13. No club shall be entitled to another

club's banner when said club regularly dances on the same night as host club.

14. Club banner shall not travel over mile radius from home club. Each area or club shall announce well in advance their own mileage radius that banner may travel.

The Omaha Callers Association concludes its rules with these words of wisdom, "Remember that square dancing is for fun and banner stealing only a means by which we meet and dance with new friends."

ENTHUSIASM PLUS

FROM CHERRY HILL, NEW JERSEY, comes word of a unique organization, made up of enthusiastic and active square dancers who are out to support the square dance movement to the nth degree.

Known as the Thunderbirds Square Dance Club, the group has no fees, no dues and no regular club dances — except during the summer and for special events. And yet there are many lifetime members of the club.

A recent flyer, going to all club members, is indicative of the club's activities: "Hear Ye! Hear Ye! All you Thunderbirds come out and fly with us to . . ." and then the flyer listed a club name, address, date, time and even included a map detailing directions of how to reach the location.

To the average square dancer such an announcement might not seem unusual, yet the reasoning behind the announcement was quite out of the ordinary.

The Thunderbirds was founded almost four years ago as a square dance BOOSTER club. Its purpose is to interest people in square dancing, support new clubs and help with classes. Four callers, in and around New Jersey, are behind the movement. So when a call came

out to the membership to "fly" to such and such a club, it meant that a new club was beginning and the Thunderbirds were to come out in full force to encourage and support it.

The Thunderbirds travel once a month to dance and support clubs that, in turn, support the square dance movement as a whole.

Any dancer interested in becoming a member of the Thunderbirds can do so by earning it in the following ways:

1. Bring newcomers into square dancing.
2. Fill in where needed at beginner classes.
3. Attend one-night stands with your caller and talk up square dancing to those attending.
4. Participate in Booster dances.

A point system has been worked out to give a particular number of points for each of the above items. When a person has earned 100 points he becomes a lifetime booster member of the Thunderbirds.

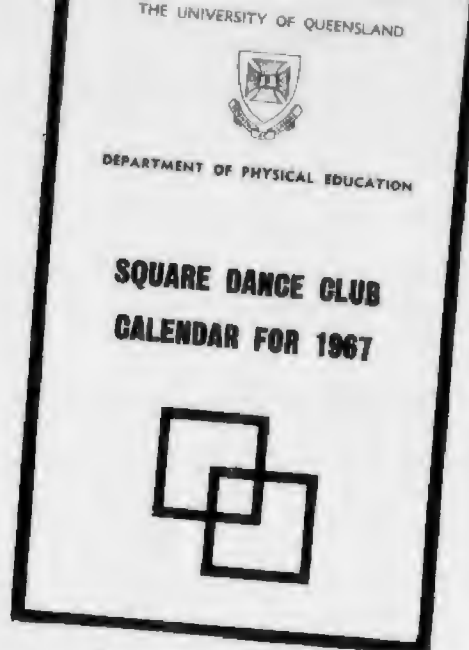
These people are dedicated square dancers, proud of their booster activities and the Thunderbird badge that represents it. They have found a way to express their thanks and help promote the hobby of square dancing at the same time.

A new member carries this card (right) which includes space on the reverse side to list activities and points earned. A lifetime membership card (below) is given when 100 points are earned.

<i>Life-Time Member</i>		
THUNDERBIRD SQUARE DANCE CLUB		
Cherry Hill, N. J.		
Certifies		
has earned a Lifetime Membership and is entitled to all the benefits.		
Date	Option	Caller - Director

Thunderbirds welcome you as a Booster-Member of our club.	THUNDERBIRDS Square Dance Club CHERRY HILL, N. J. WELCOME AS BOOSTER MEMBERS L. T. Member
There are no fees or dues. We offer you the opportunity to be- come a Lifetime Member and trade your Black Badge for a Red Thunderbird Badge. (100 points required.)	
OPTIONS	
A—New dancers—25 pts.	
B—Assist new couples—12½ pts.	
C—Attend 75% of course— 100 pts.	
D—Participate in Boosters— 16 pts.	

A BIRD'S-EYE VIEW from UP HERE of DOWN THERE



It's always interesting to learn about square dancing a long way from home, and Brisbane, Queensland, Australia, is a long way from where we live. Eileen and Ivor Burge took a sabbatical last year and among other stops, their visits included some time in Southern California. We enjoyed comparing square dance notes.

Upon returning home to Brisbane, the Burges sent some material relative to their home club. We know you'll enjoy reading about it.

This particular group is sponsored by The Department of Physical Education of The University of Queensland. Dances are held alternate Saturday nights at the University, with a Basics Group (beginners class) starting in February and dancing on the intervening Saturdays.

Like many clubs in the Northern Hemisphere, this group, too, enjoys various special events during the year, such as an annual picnic, participation in the Australian Square Dance Convention, a week-end camp in September and two "Family and Friends Nights." We're not certain what the latter relates to but it does sound friendly.

We were delighted to read a program for the club's Christmas party. Lasting from 7:45 to midnight, the evening was broken into 17 different segments. Dancing was interspersed with musical items given by outstanding students of the Queensland Conservatorium of Music, as well as by the traditional Santa Claus and including a late supper.

And we do like their tradition of ending each evening by joining together and singing



Club members wear this badge which has blue lettering around the perimeter. When they become officers, a silver bar is worn below the badge. Badges of past officers have red lettering around the edge and include the title of the office held.

The WALKTHRU

Members are presented with this convenient pocket-sized card. Inside are listed the dates of dances and special events for the year plus a complete calendar. Officers' names, addresses and telephone numbers are printed on the back.

"God Save the Queen." We've seen this occur also in England and Canada. Wouldn't it be nice if American square dance clubs showed as much patriotism?

The club has several officers, more than most State-side groups. Besides the normal executive officers are such positions as Canteen Manager, Hall Superintendent and Auditor. And all officers have an assistant for the same position.

The world is growing smaller all the time. If — no, when you find yourselves down Australia way, be sure and look up square dancing and enjoy the local enthusiasm for our hobby.

BADGE OF THE MONTH



Representing the many traveling square dance clubs across the United States today, this month's badge comes from Ottumwa, Iowa, and its environs.

Caller for Trout's Travelers is, appropriately, Del Trout, who started some of the club members in their dancing in her basement recreation room. Now the group numbers members from several areas of Southeastern Iowa and Illinois.

Desirous of honoring their caller, the group selected the appropriate name and then designed a badge in the outline of a lady caller.

The WALKTHRU

A BEGINNER'S VIEW

"Have you ever wondered how a five-year old feels when he enters kindergarten? Well, just think back to that September night when we first assembled at the firebarn. Cold hands and unsteady legs were what we brought along; also an eagerness to learn this art called square dancing . . .

"What fun we've had learning. We all became more relaxed as we discovered what a friendly group we were with. Not only the student body but the teaching staff, from professors on through the club membership. Before long we had learned to know our right hand from our left; although it's still hard to remember. We can allemande left and promenade almost every time they're called now . . .

"One thing our teachers taught us that helped our confidence a whole lot was never to take the blame for our mistakes. If we goofed, it was the caller's fault. Shame on those callers . . . they had us all fouled up.

"Thanks Belles & Beaux for inviting us into your group. It's been a lot of fun and we've formed some wonderful new friendships . . . May we always remember the kindness and patience shown to us — that we may be as hospitable to others."

The above appeared in the *Belles & Beaux Banner*, monthly newssheet of the Belles &

Beaux Square Dance Club of Sunfield, Michigan. These words of appreciation and enthusiasm, as penned by a couple newly graduated from class to club, could well be reiterated by every active square dancer from time to time.

A Hobo Theme

LOOKING FOR SOMETHING a bit different for a party theme? Here's an idea from the Staten Square Set of Staten Island, New York.

Invite your dancers to a Hobo Hoedown. Costumes, of course, because this theme has a guaranteed, no-purchase-necessary to dream up costumes which will fit the decor. Any outdated, ill-fitting concoction would be an appropriate wardrobe.

Interior decorations included an exhibit of famous posters, such as No Loitering, City Dump, etc. Imported spare tires were hung on the walls and the windows were draped for the event with printed gunnysacks tied back with tin cans on strings.

The caller's stand was turned into a modified version of the city dump with pots and pans hanging on nails and a Mulligan stew cooking over an open fire. And the caller joined into the spirit of the evening by teaching his own creation of a round dance entitled, The Bum's Rush.

A King and Queen Hobo were crowned and prizes given such as cans of stew, bars of soap and bottles of perfumed bubble bath—all necessities for this segment of life!

SQUARE DANCE PARTY FUN

NOVELTY RELAY

Recently while cleaning out some files, we came across a letter from Jimmy Morris (originally of England — now living in the United States) which included a relay race that he used in his clubs at the time with great success. You might enjoy trying it.

Two teams of volunteers are seated on chairs facing each other about six feet apart. One side has all ladies; the other side has the gentlemen. Another chair is placed several feet from the end of each line.

A man's jacket, a pair of trousers and a hat are placed on the chair nearest the line of ladies while a woman's skirt, coat and hat are placed on the chair nearest the men.

At the command to start, the first person on each team runs to the chair nearest his line,

puts on the clothes, runs around his entire team, replaces the clothes on the chair and takes his seat. As soon as he (or she) sits down, the next member of the team does the same thing. The first side to have everybody back in place wins.

A few simple instructions precede the relay, such as all appropriate clothes must be on before a person starts to run, and one person must be back in his chair before the next one starts.

Jimmy added that he found it fun to sew one trouser leg across the bottom or to sew the skirt half-way down. We rather wonder how the game could continue as the clothing might be ripped apart by the first person trying to put the item on.

INTERVIEW

SOME THOUGHTS ON THE ACTIVITY

BOB
VAN ANTWERP



As in many activities, square dancing sees periods of great prosperity in some areas while in others some club interest seems to diminish. We've called in Bob Van Antwerp, by profession a recreation leader, who has been associated with square dancing and classes for many years, and asked for his views on the subject. We started our questioning by asking him what he thought the problems were.

Bob Van Antwerp: Sometimes it's a matter of poor communication which leads to poor relations between the caller and the dancers; the caller and the officers of the club; or a horrible combination of both. Along this same line, there may be a lack of close association between guests and members. Lack of warmth at the door when greeting guests, lack of inclusion of the guests in squares can almost guarantee that those guests won't come again. And among them may lie future excellent club members.

S.I.O.: What about new dance material as a cause for clubs' folding?

Van Antwerp: By far too much material is being presented, usually due to the caller's desires or to demands made on him by advanced dancers to the point where he can't diplomatically say, "This is as far as we go right now." Then, too, this develops into too much competition between dancers, leading to frustration and disinterest.

Another reason for clubs' folding is the poor preparation of the members for positions as club officers. There is a need for transitional

training here and smart club officers will always leave some guidelines for their successors if they have the interests of their club at heart.

S.I.O.: Anything more the caller should watch out for in this area?

Van Antwerp: Yes, he should watch never to place himself so far above his dancers that he seems unreachable. And he must always have foremost in his mind the enjoyment the dancers have a right to expect from his calling.

S.I.O.: A problem that faces many clubs, even if they are not to the "folding" stage, is decrease of membership. Can you suggest some ideas on what can be done to increase membership and keep the club afloat?

Van Antwerp: First of all, I'd give a good, long look at the club and check the quality, not the quantity of present members. Do they really want new members? Are they willing to sacrifice some of their own pet desires to offer new members a real welcome to the club?

New members should have a sound indoctrination into club policies and activities. Don't expect that a badge pinned on them is all that is needed to make them feel needed and wanted. They should have the feeling that it is their club, also, not just that of the officers or the caller or the older members.

Good, clean, wholesome "extra" activities, as long as they don't wander too far away from the square dance idea in concept, are a "must." Give a new member something to do and he will really feel he is part of the total organization. To contribute is to really "belong."

S.I.O.: What about the caller's part in this?

Van Antwerp: The caller should encourage his club to be able to stand on their own and not be dependent on him all of the time. He should make continued efforts to provide good dancing for everybody. There should be regular discussions between club members and the caller on program plans, with not just a few deciding what's what.

S.I.O.: Many sound clubs have a visitation program. Do you think this has a bearing?

Van Antwerp: I certainly do. Visitation programs, in which clubs exchange visits, add a lot of interest and sociability, too. This program should not falter, either, even when club attendance is high.

S.I.O.: Any further thoughts on how to keep up club membership and attendance?

Van Antwerp: Yes, there should be such a good atmosphere at club dances that people will want to return time after time. This means friendliness as well as good dancing, of course.

Another thing, I would like to recommend that graduate beginners be allowed to join a club after completing 32 weeks of basic instruction and having been given proof of competency by a qualified caller. This is looking to the future and only thru cooperation of all clubs in a given association can this be accomplished. Our breakdown in this field falls between graduation and proper club acceptance. Dancers must be allowed to form a background in the club.

A third idea—the club office positions should be made as attractive as possible. And there should be a satisfactory arrangement for club members to serve refreshments or hire a person to do so if the club is solvent enough.

S.I.O.: On the subject of club officers, Bob, why does the change of club officers tend to change club-caller relations?

Van Antwerp: First of all, there may be lack of knowledge on the part of the new officers to know the background of club problems. Too, they may not know the real meaning of the phrase "work with"—applied to caller and to club members. Again it gets back to the problem of no proper indoctrination of officers into the role they are called upon to play. The caller himself may not lend the assistance which he could for a good relationship. He

may forget that he has to be a teacher, psychologist and possible "molder" of the group, as well as their caller. Caller and officers should not elevate themselves too high "above the floor," either. Nothing is accomplished by that attitude.

S.I.O.: There seem to be many "vagabond" dance groups with no home base. Do you feel this has a tendency to hurt the home dance program as a whole?

Van Antwerp: Yes, too many dancers have been hurt thru poor club administration, unfortunate situations that have occurred or lack of communication between club officers and members and have turned to visiting to get away from the problems they have had in their clubs. They ask themselves why they have to be bothered with such problems when this is supposed to be a recreational activity. In turn, this tends to drive more clubs to disband and travel and also to drive more callers into caller-operated clubs.

I am not in favor of caller-operated clubs as I feel this borders on strict commercialism, causing dancers and caller alike to lose a true club feeling. My only possible solution to this problem would be to establish some method in which each vagabond dancer would have to share a little more of the load of the club dancer who has to set up chairs, tables, serve refreshments, plan special parties, etc., maybe by paying a little extra for this service he is receiving. This wouldn't apply if a dancer is a member of a recognized club which is just paying a "visitation," but to the "floating" dancer of the vagabond group.

S.I.O.: Do you think the combining of clubs is detrimental to membership in the club?

Van Antwerp: I feel that this should sometimes be done to save dancers. Ethics of both clubs must be considered and even both callers could be used and a new name selected for the new group. If this would keep both clubs — or even one of them — from folding, I would vote to do it.

S.I.O.: Do you think the hurry to dismiss club callers if things are not going well has a tendency to hurt the club?

Van Antwerp: Yes, I do. Thinking a new caller will automatically bring new members and a good dance is a fallacy. A new caller — and a

new hall, with stagnant members, will not spell success. Some clubs find it easier to dismiss than to discuss but this isn't the answer. Too many times there is criticism without the caller's knowledge and suggestions should be made to the caller. If he doesn't try them, then that's another matter. Callers should not be allowed to dictate to the dancers nor vice versa.

S.I.O.: On what do you think dismissal should be based, if deemed necessary?

Van Antwerp: It should certainly be based on the feeling of the majority after considerate discussions with said caller. The club should be very sure they will benefit by the replacement. Then, if there seems to be no area of agreement or improvement, the caller should meet with the board and discuss his dismissal. It might be the courteous thing to offer him so many dances before dismissal. The club should consider that losing a club hurts the caller as well as the club in many ways. But if he is in the wrong, he should be terminated.

S.I.O.: Can limiting association membership to a certain number of clubs help club promotion?

Van Antwerp: I have felt for quite some time that too many new clubs are taken into an association just to make it feel big. To me, it would be far better to limit association mem-

bership to a set figure and not permit just any club to join because they have a caller, a hall and a club name. It is more desirable from all standpoints if the club can prove itself a substantial asset to the association. To keep clubs on a membership waiting list would tend to give them a feeling of accomplishment when they are allowed in after a club has dropped out, making a place for them.

S.I.O.: Have you any general thoughts on club promotion and continuance, for a winder-upper?

Van Antwerp: Well, it seems to me that it is the responsibility of everybody concerned with the club — caller, officers, refreshment committee, visitation committee, decoration committee, special events committee, new members, old members, old officers (who would serve better if they would be ready to help new officers), the caller's wife and the greeting committee — to see that every angle is covered to make the club run successfully. After all, being a member of a square dance club is a leisure activity and to keep people with it and *still keep the fun in it* is the design. There is a special gratification in service to the club, never losing sight of the fact that square dancing is a recreational activity.

MINIATURE SPOTLIGHT

HOUSEWIFE TEACHES YOUNGSTERS

Carol Hazzard and her husband, Lynn, are members of the Jesters Square Dance Club of Long Beach, Calif., and very enthusiastic about their hobby. Recognizing a lack in teaching square dancing to elementary school age children, Carol offered to help, although she had no prior teaching experience. The program she initiated was so successful it prompted the following letter from the school principal:

"The teachers at Madison Elementary School (in Redondo Beach, Calif.) have been endeavoring to teach square dancing to all the children from the fourth thru the sixth grade. Our approach has been simply to use records which included vocal instructions . . . Even though we had been fairly successful from a layman's point of view, we still felt a little inadequate in this area.

"At one of our square dance programs which we presented to parents last year, Mrs. Carol

Hazzard was in attendance. After the program Carol informed me of her background in square dancing and offered her services in helping the teachers do a better job of teaching the students square dancing. This offer was quickly accepted.

"We have square dancing for seven upper grade classes, 30 minutes a day for two weeks each month. Carol was invited to work with each class for two weeks . . . The cooperation and attitude of teachers and children were ideal. Both groups profited immensely by being with Mrs. Hazzard for this period. She started from the very beginning in square dancing, emphasizing courtesy and basic steps; in general, the basic aspects of the dance.

"I am happy to report that Carol's help has been not only an incentive for children to continue with square dancing but also to become more proficient in this area . . ."

Harold L. Barker, *Principal*
Madison School, Redondo Beach, Calif.

STYLE SERIES:

A GRAND SQUARE VARIATION

AFTER THE GRAND SPIN last month and the Grand Prowl, etc. of recent years, one would imagine that the possibilities had just about run out.

As anyone who starts fooling with some of these "gimmicks" will tell you, there just isn't any lack of supply when it comes to ideas.

We don't know just whom to credit for this variation, but it's interesting in that a single cue will suffice for the heads while the sides, in this case, will need calls to keep them moving. In workshopping, we discovered that in order to make the flowing motions total out to the correct number of steps, we quite frequently had a six count right and left thru. The blending of the movements, however, didn't appear to make this too rushed or uncomfortable, particularly with practice.

To begin things, the caller at the end of the phrase of music simply says "Heads Grand Square." On the first beat of the next phrase, the heads are off and running for the next 32 counts and will execute the head-couple routine as they normally would do in a common garden-variety of the Grand Square.

However, once the command has been given for the heads, the caller must give these directions to the sides.

Sides divide

Star thru

Right and left thru

Star thru

(End of first 16 steps)

Star thru

Right and left thru

Back out

Divide and star thru

(This completes a total of 32 steps)

In following the squares, we'll ignore what the head couples are doing, realizing that they will be executing 32 standard steps of the Grand Square, i.e., forward, two, three, turn (face partner), back away, two, three, turn. Back up, two, three, turn. Walk forward, two, three, reverse. Then — back up, two, three, turn. Walk forward, two, three, turn. Walk





forward, two, three, turn. Back up, two, three, stop. "Just standard Grand Square."

Let's follow the sides as they start in the square (1), then turn their back on their partner (2) as they divide (3) pass their corner spot and go to the head position (4) where they do a star thru and face the center (5).

Moving into the center (6) they do a right and left thru (7) and end facing the center (8). With the one they are facing they execute a star thru (9) and drop hands as they reach the halfway mark or the completion of the first 16 steps.

Next, they do another star thru (10) followed by a right and left thru (11). As they finish the courtesy turn (12), they back up

slightly to a head position. Then, they divide (13) and move to their original starting position (14) to do a star thru. If all went well, they would have ended at their home spot simultaneously with the arrival at home of the head couples.

The unique quality of this particular "gimmick" is the fact that it need not be taught in advance so long as the Grand Square movement is known by the dancers. The call for the sides portion is standard and needs only to be timed correctly to be fun. The caller will want to experiment a little bit for correct timing, and he will want to refer back to the several points in the picture series to note the halfway mark, etc., so he can check himself.



ACTION IN THE FRASER VALLEY

of BRITISH
COLUMBIA



The float built by the Fraser Valley Square Dance Assn. members. Square dance dolls move on turntables beneath the huge red linked squares and 3000 blue plastic flowers rim the edge. Placards spell out the name of the association magazine, Valley Circle

By Bob and Rita Russell—No. Burnaby, B.C.

WHAT CAN BE ACCOMPLISHED by two very strong associations working together is being proved constantly in the Fraser Valley area on British Columbia's lower mainland. The two associations here are the Fraser Valley Square Dance Assn., formed in March, 1959; and the Lower Fraser Valley Caller-Teacher Assn., formed in October, 1960. Separately, each association is dedicated to the advancement of square dancing and once a year they join forces for the Western Canada Square Dance Jamboree.

The dancers association has also created a square dance float, built in early 1966, which is dominated by a huge symbol of linked squares. Four squares of costumed dolls on

turntables move while the float is in motion and the float is equipped to play square dance calls.

Last year the float made 33 appearances, 14 in parades. It was awarded 8 trophies, a total of \$90.00 in prizes, many colorful ribbons and two permanent trophies to hold for all time. The made-for-traveling float roved over 800 miles away from its home base last year, promoting square dancing every mile and every minute. Invitations have come in abundantly for appearances in 1967.

The Fraser Valley dancers see this float as a symbol of the enthusiasm of the square dancers in their area, a recognition of effort put forth to benefit square dancing.

Caller Esther Bothwell is the President of the Lower Fraser Valley Caller-Teacher Assn. and acted as M.C. at the 3rd Annual Western Canada Jamboree in June



Caller Vic Harris jokes with the crowd at the 1966 Western Canada Square Dance Jamboree



ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

Massachusetts

Pioneer Valley Square Dance Club dances 1st, 3rd and 5th Saturdays at Stanley Park, Westfield, during the summer months. To find it get off the Massachusetts Turnpike at Exit 3. Guest callers in June and July were Marie Hawes, Bob Brundage and Dave Strain. Brundage will call again on Aug. 5 and Sept. 2 and Chic Bentley on Aug. 19.—*Lois Kellogg*

Connecticut

Dancers at a routine fun square dance in Clinton were startled when caller Harry Tucci-arone suddenly asked for a period of absolute silence. The Homenoscitt Squares found that a Civil Defense 24-hour survival drill was being conducted in adjacent rooms in the Clinton Town Hall as part of the training of students. Mr. Felix Pocius, on the training staff of the Connecticut Civil Defense Extension program, expressed appreciation to the caller for his cooperation.—*Marjorie Clinton*

New York

Rochester Times-Union did a nice piece in their Teen Report section on that city's Teen Twirlers group recently, under the title, "Twirlers are No Squares Except When Dancing." Dr. and Mrs. Waldo Westwater and the Jack Faraghers are sponsors of this group, now in its tenth year.

A new type of badge called the Fun Sharer has come out in New York. The idea is that it is awarded to members of a square that will square dance to entertain a group unable to participate in the dance but who can enjoy it

by watching and listening. Dancers are to perform in the institution to which the group is confined.—*Bill and Mary Jenkins*

Australia

The committee in charge of the very successful 8th National Square Dance Convention in Brisbane, Queensland, last March, was comprised of Graham Rigby, Convener (Chairman to us); Val Rigby, Secy.; Jack Smith, Treas.; and Bill Leighton, Johnny Wilkinson, Jack Mitchell, Rodney McLachlan, Eric Wendell, Bernie Kennedy, Peter Johnson, Ivor Burge, Sid Leighton and Doug Horsburgh in charge of various phases of the event.

Mexico

Charles and Lee Weiler are teaching square dancing now in Cuernavaca and Mexico City. They have two groups in Cuernavaca and three in Mexico City at the Union Church, the American Club and the American School Foundation. The Director of Activities at the Instituto Mexicano Norte Americano de Relaciones Culturas has also asked them to work with Senior Fernando Contreras A. and help him to modernize his square dance program at the institute. The Weilers are on the lookout for fellows they can train as teachers or callers to carry on when the Weilers have to be away.

Japan

New officers of the Far East Square Dance Callers Assn. are: Chairman, Clyde Bell, Jr.; Vice Chairman, Robert L. Huffman; and Sec.-Treas., Lewis Dewhurst. Callers in the Japan area are Bob Bowie, Robert Huffman, Clyde Bell and Mike Robins.

SSgt. Phil Thompson has been engaged in teaching a beginner class at Misawa, which graduated on June 16. Pete Anthony from Rhode Island will take over the next such class, sponsored by the Torii Twirlers. In anticipation of this class the club set up a window display at the base exchange. Besides a life size mannequin in full square dance costume, they added a miniature scene of a typical dance with dancers, caller and his equipment and a refreshment table. They used Ken, Barbie and G.I. Joe dolls and dressed them in costumes from the simplest to the most ornate.

Guam

Tradewind Squares have elected new officers with Bill and Evelyn Hill as presidents. The club has 23 students who progressed on schedule under the guidance of caller Bob Vallee

and graduated in July. On April 22 the Tradewind people were hosts to an island-wide party with members of the Naval Station Geckos and Naval Air Station Flying Squares in attendance. The evening's dance was called by Vallee and visiting callers Dick Zimmer and George Stevens. A big feast was served under the supervision of Rosa Cox. Tradewinds dance on Saturday nights at the Service Club at Andersen AFB and on Wednesday nights they turn out to help the students.—*Jim Beck*

Bermuda

The Mid-Ocean Promenaders of Kindley AFB graduated their first class of 38 beginners at Hilltop Service Club on May 12. The club is made up of Air Force, Navy, Civilians, N.A.S.A. personnel and some Bermudians. Graduates were taught by tapes from Jim Mayo, Massachusetts, whom the club has adopted as Honorary Caller. Club president is Ray Rollin and they meet Friday nights at the Service Club. Visitors are welcome. Classes are on Wednesday nights and family square dancing takes place on Sunday afternoons.—*George Eastburn*

Germany

Lt. Col. Dick Lyman has reactivated the Stuttgart Strutters in that city and blasted off with a record 75 persons in the first gathering. More were expected in the second class.

Michigan

Albion Amblers—16 squares strong—recently danced for a meeting of the Albion Historical Society at Fellowship Hall. Wendell Abbott was the caller.—*Marge Gorman*

July 22 was the date of the Clare Hayseeders 11th Hoedown at the High School with Darrell Figg calling.—*Forrest Sogge*

The Battle Creek Area Square and Round Dance Assn. has celebrated its 10th anniversary. There are about 600 member couples and 26 member clubs involved. Many of the charter members are still active.—*Harry Bracy*

Louisiana

The South Louisiana Square Dance Council elected officers on May 16 with Don Baker going in as President; Rick Rice, Vice-Pres.; Mary Snyder, Secy.; and Winston Peek, Treas. Council dances coming up, and their callers are as follows: Sept. 16, Jerry Duplantier;

Oct. 7, Bob Augustin; Nov. 4, Bruce Welsh; Dec. 9, Johnnie Creel; Jan. 13, C. O. Guest; Feb. 10, Ray Peck; March 9, Dee Barfield. On April 19-20, 1968, the 19th Annual Spring Festival will be held. Council member clubs dance weekly and welcome visitors to the Baton Rouge area. Honor Your Partner dances Wednesdays at the Jack Tar Capitol House; Cast Offs dance Thursdays at the same spot; and Shirts and Skirts dance at the Florida Street Recreation Center on Fridays.—*Dick Currie*

California

The first California Single Squares Dance on May 20 in Bakersfield was attended by 650 single dancers. Ken Ulery introduced Mayor Karlin, who made a welcoming speech. The organization has a membership of 18 single clubs, from San Francisco to San Diego. Callers at the Bakersfield get-together were Betty "Sam" Herman, Kenny McNabb, Lee McNutt, Jim Mann, Wayne Mayo, Warren Northrup, Del Price and Bob West. And caller Frank Sanders came all the way from Ogden, Utah, to add his contribution.

The City of Avalon is sponsoring a summer square dance program with dancing every Saturday evening under the stars on a special floor which will accommodate 15 squares. The program began on June 17 and goes thru Sept., climaxing then with an outdoor barbecue. Barry Aronovitch will be the coordinating caller, to be joined by seven others from all over Southern California.

Ontario

Brantford Square-A-Naders will hold their 4th Annual Moonlite Serenade Dance at Mohawk Park on August 26, with Ron Thornton calling.—*Irene Worthy*

In addition to the square dancing program in Ottawa, the attention of round dancers is drawn to the round dancing that is planned for every Thursday evening from July 13-Sept. 7 in the newly air-conditioned Lakeside Gardens in Ottawa's West End. The round dancing is being sponsored by the Stetson Strutters and further details may be had by writing the club at P.O. Box 1206, Station "B," Ottawa, Ont., Canada.—*Shirley Brunet*

Attesting to the growth and popularity of square dancing there was the dance held at the Air Force Base in Trenton recently. Caller Dick Leger, with his band, provided the moving force for 80 squares in the Recreation Hall.

Special guests were a bus-load of American dancers from the Cayuga Cut-Ups at Auburn, N.Y.—*Ernie Dempster*

Wagon Wheels and Whirling Wheels will sponsor a Centennial square dance on October 21 at the Beacon, Jordon Harbour, with Ham Wolfraim and Jim Graham doing the calling; the Chester Codners in charge of rounds.

Swinging Eights Square Dance Club has been active in the Niagara Peninsula area at Port Colborne for 5 years, dancing at the Central United Church on 1st and 3rd Saturdays with a workshop every 2nd and 4th Friday at the INCO Recreation Club.—*Lloyd Schooley*

Saskatchewan

The Hub City Square Dance Assn. has been in operation for 11 years in the Saskatoon area. It is a combined teacher-dancer association. There are 30 member clubs, 5 of them for round dancers, with some 1500 dancers and 16 caller-teachers. The association publishes its own newsletter, Square News, imports U.S. callers from time to time and hosted the 7th International Square Dance Convention.—*Bill Darrach*

Missouri

The Tacoma Travelers Square Dance Club of Silver Dollar City, Missouri, welcomes all vacationers to the Southwest Missouri Ozarks to come and dance with them on the 1st, 3rd and 5th Friday nights of each month. Call Gay Land at 334-3902 for location. They promise to do their utmost to provide all visitors with a pleasant evening of square dancing.

Indiana

The 11th Annual Hoosier Square Dance Festival will be held in Evansville on Oct. 27-29. Programmed are callers Chuck Raley and Jerry Haag, with Wayne and Norma Wylie handling the round dance department.—*Luke Anderson*

Alaska

Susitna Twirlers started in 1965 with one square and Mac McMillin calling. Their latest class had ten graduating with another class opening immediately thereafter. The club dances at the Kashim in Wasilla every Wednesday. Dancers traveling northward to catch the Alaska centennial celebrations are invited to come and dance with them.

Mississippi

The Edgewater Gulf Hotel at Gulfport-Biloxi will be the setting for the 5th Annual

Mississippi Gulf Coast Festival on August 4-5. A star-studded cast of callers includes Marshall Flippo, Lee Helsel, Bob Fisk, Allie Morvent and Don Franklin on squares; Cliff and Flo Wick on rounds. The Bar None Ranch Band from New Orleans will make the music—with Dixieland beat?—*Margaret Sidney*

Wisconsin

Coulee Region Promenaders of LaCrosse journeyed to Sauk City to dance with the Tri County Square Dance Club, Dale Ryan, caller. Another special event for the Coulee folks was a pot luck party for Mother's Day. Club president is Don Anderson and the club dances on Saturday nights at Longfellow Junior High School.—*Fred Kroner*

Illinois

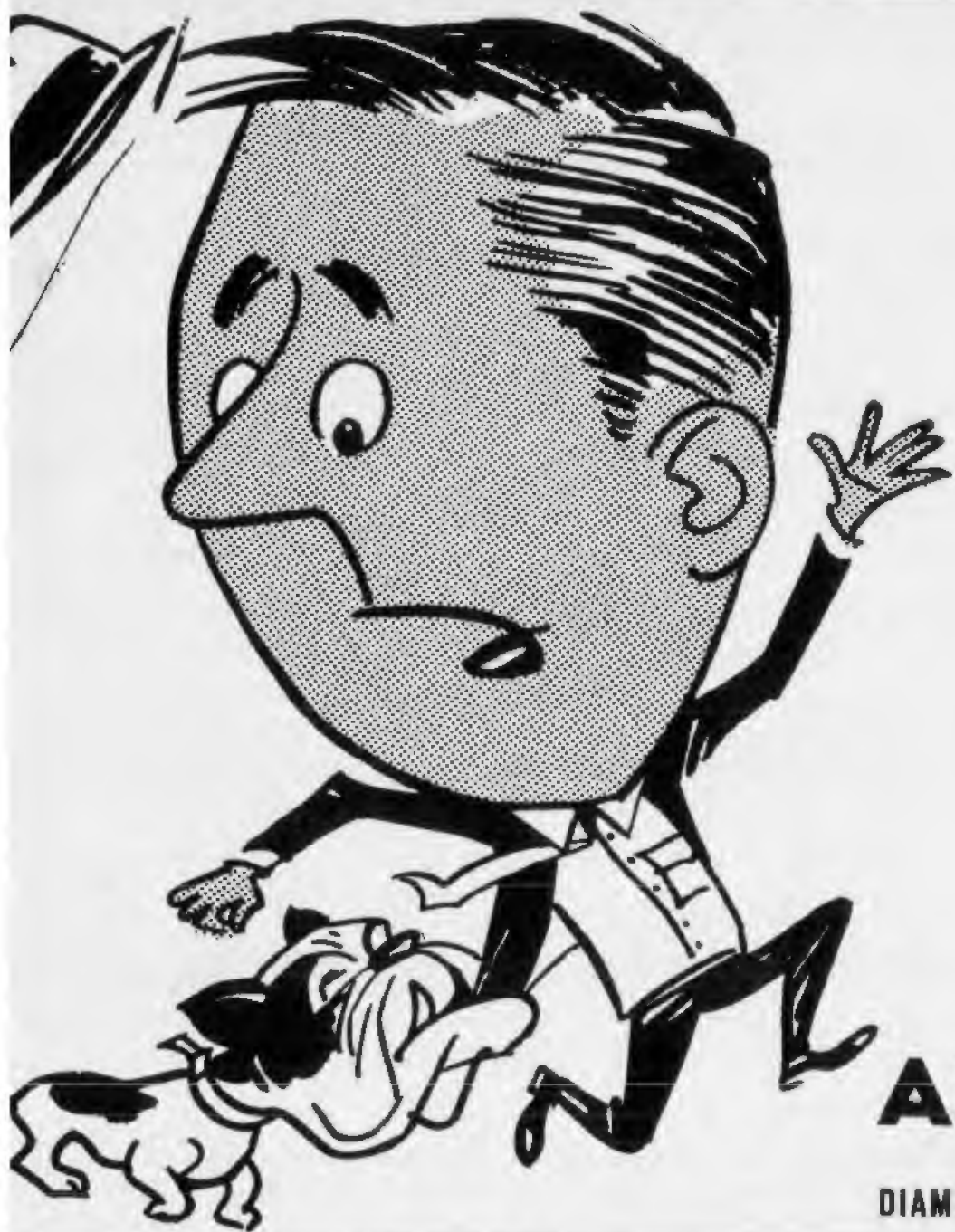
Tab August 26-27 as the dates of the Illinois Square Dance Callers Assn. Institute at the Embassy Motor Hotel in Franklin Park in the Chicago area. Jerry Helt will be the featured caller and Carl and Marie Peterson in charge of rounds. Write to Dan Larking, 7747 W. Hortense Ave., Chicago 60631 for more information.—*Earl Bennett*

Kansas

The City of Santanta is rich in history, located as it is near the Cimarron River on US 56, the old Santa Fe Trail, 60 miles southwest of Dodge City. Santanta Do-Si-Do Club has 24 couples of members, including some from other nearby towns. They dance on second Wednesdays of each month to the calling of Charles Leet.—*Pete Birkes*

Barbie, Ken and G.I. Joe dolls form a square in a display at the Air Force Base Exchange in Misawa, Japan for promotion of square dancing there. Note "caller's equipment" on the table scaled to doll-size.





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August 1967

THIS MONTH WE SPOTLIGHT a collection of calls used in his calling by Bob Dawson, of Sarasota, Florida. Though not intended to be original calls, these are selected at random from his repertoire as representing good variety and the type of material he most enjoys using. You might try these out the next time you call.

Four ladies chain

Heads right
Circle to a line
Pass thru
Wheel and deal
Star thru and
Lead right
Circle to a line
Pass thru
Wheel and deal
Star thru and
Lead right
Circle to a line
Pass thru
Wheel and deal
Star thru and
Lead right
Left allemande

Head ladies chain

Heads promenade half
Sides right
Circle to a line
Pass thru
Wheel and deal
Center couples lead right
There's nobody there
Same two Frontier whirl and
Lead to the right
There's somebody there
Left allemande

Heads right

Circle to a line
Men step forward make a wave
Swing thru
Spin the top
Swing thru
Spin the top
End men trade
Shake right hands
Pull by
Left allemande

Four ladies chain

Heads right and left thru
Head ladies chain three quarters
Side men turn them to a line of three
Forward six and back
Just the ends star thru
Right and left thru
Two ladies chain
Pass thru
Circle three
Head men break to line of three
Forward six and back
Just the ends star thru
Right and left thru
Two ladies chain
Pass thru
Circle three
Head men break to line of three
Forward six and back
Just the ends star thru
Right and left thru
Two ladies chain
Pass thru
Circle three
Head men break to line of three
Left allemande

Head ladies chain

Heads circle left
Half way and a quarter more
Pass thru
Circle left
Half way and a quarter more
Right and left thru
Two ladies chain
Chain back
Two ladies shake right hands
Pull by
Left allemande

Heads square thru

Right and left thru
Circle half
Dive thru
Square thru three quarters
Inside arch
Dive thru
Square thru three quarters
Left allemande or
Inside arch
Dive thru
Square thru three quarters
Inside arch
Dive thru
Square thru three quarters
Inside arch
Left allemande

Heads star thru
 Double pass thru
 Clover leaf
 Centers star thru and
 Back away
 Others move up and
 Star thru
 Double pass thru
 Clover leaf
 Centers star thru and
 Back away
 Others move up and
 Left allemande

**BOB
 DAWSON**



Few callers have greater versatility than does Bob Dawson of Sarasota, Florida. In the one extreme you will find Bob well versed in the theories of sight calling. His text book, "The Keys To Calling," written together with Don Bell, has been used as a reference by callers all over the world. His specialized courses using a limited number of basics emphasizing the "fun for everyone" theory, have interested thousands in square dancing. Bob and his wife Shirley, are true enthusiasts and continually contribute to the activity.

Four ladies chain three quarters
 Heads right hand star
 Back by the left
 Pick up corner star promenade
 Inside out and outside in
 Outside four roll back one
 Take 'em along in a star promenade
 Back out
 Circle eight
 Four girls forward and back
 Cross trail thru
 Separate go around two
 Down the middle pass thru
 Both turn left
 Stand behind the boys
 Tap him on the shoulder
 Left allemande

All four men
 Swing your corners partners
 Right hand lady
 Heads square thru
 Right and left thru
 Star thru
 Frontier whirl
 U turn back
 Star thru
 Substitute and
 Boompse daisy
 Left allemande

Heads half square thru
 Split around one to a line
 Forward eight and back right out
 Arch in middle ends duck out
 Around one and down the middle
 Half square thru
 Split around one to a line
 Forward eight and back right out
 Arch in the middle
 And the ends look out
 Left allemande

CIRCULATE AND ROCK IT

Author Unknown

Head ladies chain
 One and three
 Square thru four hands
 Do-sa-do the outside two
 Make an ocean wave
 Swing thru two by two
 All eight circulate rock it
 Swing thru two by two
 All eight circulate rock it
 Swing thru two by two
 All eight circulate rock it
 Go right and left grand etc.

MEN KEEP ALERT

By Stub Davis, Waurika, Oklahoma

Head ladies chain to the right
 Sides right and left thru
 One and three half sashay
 Lead right circle that way
 Ladies break two lines of four
 Pass thru across that track
 Ladies trade men turn back
 Forward eight and back with you
 With the opposite two square thru
 Men in middle
 Square thru three quarters do
 Centers in
 Cast off three quarters—then
 Pass thru wheel and deal
 Left allemande

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor
Ken Collins	Final Checkoff

SUBLINE

By Roy Haslund, Winnipeg, Manitoba, Canada
Head two right and left thru
Rollaway with a half sashay
Join eight hands circle left
Four girls go forward and back
Pass thru and separate
Go around one to a line of four
Forward eight and back you reel
Pass thru wheel and deal
Double pass thru
Cloverleaf—substitute
Allemande left

RUN CAST

By Jerry Helt, Cincinnati, Ohio
Heads lead right
Circle to a line
Forward eight
And back in time
Ends run around one
New ends run around one
Cast off three quarters around
Ends run around one
New ends run around one
Cast off three quarters around
Left Allemande

Looking for some mixed hash? Here are five different varieties sent in by Lee Kopman, Long Island, New York.

Four ladies chain
Two and four right and left thru
One and three right and left thru
(make it a full turn)
Side Frontier whirl
Everybody separate
Walk around one and face to the middle
Left allemande

Heads right and circle to a line
Right and left thru across
Girls lead dixie style to an ocean wave
Ends circulate
Centers trade to a
Left allemande

Two and four right and left thru
Same ladies chain them half sashay
And circle eight that way
Reverse in single file
Heads turn back same sex chain
To a left allemande

Two and four right and left thru
Heads lead right and circle to a line
Pass thru
Men run swing thru one time
Ends trade centers trade
Swing thru to a grand right and left

Circle eight
Heads Frontier whirl then clover leaf
Sides pass thru right and left thru
To a left allemande

ONE AND ONE AIN'T TWO

By Carl and Fred, "The Hootin' Two," Miami, Fla.
Head men take your corner girl
Up to the middle and back
Same four square thru
Four hands inside that track
Do sa do the outside two
Ready with the right swing thru
Without a stop go right and left thru
Turn the girl and star thru
Pass thru and wheel and deal
Pass thru and pass thru
Left Allemande

SLIDE AND TURN

By Mac McCullar, San Luis Obispo, California
Two and four slide thru
Turn thru then turn thru
Slide thru turn thru
Separate go round one to face those two
Turn thru
Half square thru in the middle you do
Frontier whirl all eight of you*
Four ladies grand chain
All join hands and circle left
Left allemande
*Here you are in sequence with your opposite lady—use your own "get out" if you like.

SINGING CALL*

SWINGING RAGTIME GAL

By Tommy Stoye, San Diego, California
RECORD: MacGregor 2015, Flip Instrumental with Tommy Stoye
OPENER, MIDDLE BREAK, and ENDING
Walk around your corner, seesaw your own
Join hands circle to the left
Around the ring you go
Left allemande come back a do-sa-do
Four men star by the left
In the middle around you go
You turn thru with your partner
Your corner allemande
Come back do a do-sa-do and
Promenade that land promenade that ring
One full turn to home
She's your ragtime gal
FIGURE
Head two promenade, halfway you go
Move into the middle
Right and left thru and turn the girl
Now square thru four hands you go
When you meet that corner lady
You do a do-sa-do
Same girl, left allemande
Then do a do-sa-do
Swing that corner lady there
Then promenade her home
Yes promenade that ring
Walk all the way I sing
Swing your ragtime gal
Yes, she's your ragtime gal
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

CENTENNIAL WALTZ

By Ev and Amy Kuhn, Nelson, B.C., Canada

Record: Scope #3

Position: Intro—Diag Open Facing. Dance—Semi-Closed facing LOD.

Footwork: Opposite—Directions for M except as noted.

Meas INTRODUCTION

Wait; Wait; Apart, Point, —; Together (to SCP), Touch, —;

1-2 In diag OPEN-FACING pos M diag twd LOD and WALL wait 2 meas;

3 Step bwd away from ptr on L, point R toe twd ptr, hold;

4 Step fwd on R turning to SEMI-CLOSED pos, touch L to R, hold;

PART A

Step, Lift, —; Run, 2, 3; Step, Lift, —; Bwd, Bwd (to Face), Close (to CP);

1 In SEMI-CLOSED pos step fwd on L, lift R slightly keeping toe pointed down, hold;

2 Run fwd with small steps R, L, R;

3 Repeat action of meas 1;

4 Step bwd R, bwd L turning to face ptr, close R to L facing WALL in CLOSED pos;

Dip Bwd, —, —; Manuv, 2, 3; (R) Waltz Turn; (R) Waltz Turn (to SCP);

5 Dip bwd twd COH on L, hold 2 cts;

6 Manuv in 3 steps R, L, R ending M facing RLOD;

7-8 Start M's L ft do 2 R face turning waltzes to end in SEMI-CLOSED pos facing LOD:

Step, Lift, —; Run, 2, 3; Step, Lift, —; Bwd, Bwd (to Face), CLOSE (to CP);

9-12 Repeat action of meas 1-4:

Dip Bwd, —, —; Manuv, 2, 3; (R) Waltz Turn; (R) Waltz Turn (end M facing Wall);

13-16 Repeat action of Meas 5-8 except to end M facing WALL (W facing COH):

PART B

Apart, Point, —; Together (to Tamara pos), Touch, —; Wheel (CW), 2, 3; Unwrap (Face);

17 Keeping M's L and W's R hands joined step apart on L, point R diag twd RLOD and ptr, hold 1 ct;

18 (W places her L hand behind her back at waist with palm out) M steps fwd on R twd ptr (taking W's L hand with his R), touch L to R (while joining M's L and W's R hands and hold high forming a window), hold;

19 Maintain TAMARA pos wheel CW approx 1/2 turn stepping L, R, L;

20 Retain hand hold until unwrapped stepping R, L, R then release M's R and W's L hand to end facing WALL (W face COH);

Apart, Point, —; Together (to Tamara pos), Touch, —; Wheel (CW), 2, 3; Unwrap (to SCP);

21-24 Repeat action of Meas 17-20 except end in SEMI-CLOSED pos facing LOD:

Fwd Waltz; Fwd, Point, —; Solo Roll, 2, 3; Together, Touch (to CP M facing Wall), —;

25 In SEMI-CLOSED pos waltz fwd L, R, L;

26 Step fwd on R, point L fwd, hold 1 ct;

27 Do a 3/4 spot solo roll L face (W turn R

face) stepping L, R, L to end M facing ptr and WALL;

28 Step fwd twd ptr on R (W fwd on L), touch L to R to end in CLOSED pos, hold;

Dip Bwd, —, —; Manuv, 2, 3; (R) Waltz Turn; (R) Waltz Turn (to SCP);

29-32 Repeat action of Meas 5-8 end in SEMI-CLOSED pos facing LOD:

DANCE GOES THRU TWICE except on Meas 32 second time thru omit the turning waltz and W twirl (stepping bk on L) R face under M's L and W's R hand and acknowledge.

AFFECTIONATELY

By Ben and Julie Bennett, Temple City, Calif.

Record: Windsor #4724

Position: Intro—Open Facing. Dance—Semi Closed facing LOD.

Footwork: Opposite throughout, directions for M unless indicated.

Meas INTRODUCTION

Wait; Wait; Apart, —, Point, —; Together (to SCP), —, Tch, —;

1-2 In OPEN FACING pos M's back to COH wait 2 meas;

3 Step back apart from ptr on L, —, point R twd ptr, —;

4 Step fwd twd ptr on R to SEMI CLOSED pos facing LOD, —, tch L to R, —;

DANCE

Fwd Two-Step; Fwd Two-Step (to CP); (Limp) Side, Behind, Side, Behind; Fwd (to OP), Tch, Side (to Bfly), Tch;

1-2 In SEMI CLOSED pos do 2 fwd two-steps prog LOD blending to face ptr in LOOSE CLOSED pos M's back to COH:

3 Step swd LOD on L, step RXIB of L (both XIB) affect slight "Limp," step swd LOD on L, step RXIB of L (both XIB) affect slight "Limp";

4 From LOOSE CLOSED pos step fwd LOD on L to OPEN pos, tch R to L, step swd twd RLOD on R making 1/4 RF turn (W 1/4 LF) to face ptr in BUTTERFLY pos M's back to COH, tch L to R;

Side, Close, Apart, Brush; Change Sides, 2, 3 (to Bfly), —; Side, Close, Apart, Brush; Change Sides, 2, 3 (to SCP), —;

5 In BUTTERFLY pos step swd LOD on L, close R to L, step apart from ptr on L to arm's length hands still joined, brush R twd ptr;

6 M moving twd WALL makes 1/2 RF turn in 3 steps R, L, R, as W crosses under joined M's R and W's L hands making 1/2 LF turn in 3 steps (L, R, L, —) to end in BUTTERFLY pos M's back to WALL;

7-8 Starting M's L moving twd RLOD repeat action of Meas 5-6 except to end in SEMI-CLOSED pos facing LOD:

Fwd Two-Step; Fwd Two-Step (to CP); (Limp) Side, Behind, Side, Behind; Fwd (to OP), Tch, Side (to Bfly), Tch;

- 9-12** Repeat action of Meas 1-4:
Side, Close, Apart, Brush; Change Sides, 2, 3 (to Bfly), —; Side, Close, Apart, Brush; Change Sides, 2, 3 (to Bfly), —;
13-16 Repeat action of Meas 5-8 except to end in BUTTERFLY pos M's back to COH:
(Slow) Side, —, Behind, —; (Vine) Side, Behind, Side, Front; (Slow) Side, —, Behind, —; (Vine) Side, Behind, Side, Front;
17 In BUTTERFLY pos step swd LOD on L, —, step RXIB of L (Both XIB), —;
18 Step swd LOD on L, step RXIB of L (Both XIB), step swd LOD on L, step R XIF of L (Both XIF);
19-20 Repeat action of Meas 17-18:
Circle Away, 2, 3, Fan; Together, 2, 3, (to SCP), —; (8 ct Hitch) Fwd, Close, Back, Close; Back, Close, Fwd, Close;
21 Starting M's L circle away from ptr (M LF and W RF) L, R, L, flex L knee slightly and with R leg extended and R toe touching floor make approximately 1/2 LF Arc (W 1/2 RF) with R toe moving fwd and around to face ptr;
22 Move fwd twd ptr R, L, R to end in SEMI CLOSED pos facing LOD, —;
23 In SEMI-CLOSED pos step fwd LOD on L, close R to L, step bwd RLOD on L, close R to L;
24 Step bwd RLOD on L, close to R to L, step fwd LOD on L, close R to L;
DANCE GOES THRU TWICE PLUS 1ST 8 MEAS.
Ending: Last time thru on Meas 8 ptrs change sides in 2 steps R, L to end facing ptr, point R twd ptr to acknowledge.

GLORY OF LOVE

By Louis and Ann Calhoun, Shelby, No. Carolina
Record: Jewel #150

Position: Intro—Diag Open Facing. Dance—Semi-Closed

Footwork: Opposite throughout, directions for M.

Meas INTRODUCTION

Wait; Wait; Apart, , Point, —; Together (to SCP), , Touch, —;

1-2 In diag OPEN-FACING pos M diag twd LOD and WALL wait 2 meas:

3 Step bwd away from ptr on L, point R toe twd ptr, hold;

4 Step fwd on R turning to SEMI-CLOSED pos, touch L to R, hold;

DANCE

Fwd Two-Step; Fwd Two-Step; Side, Behind, Side, In Front; Walk, , 2,;

1-2 Do 2 fwd two-steps:

3 Vine LOD 4 steps L, R, L, R;

4 Walk fwd 2 slow steps L, R;

Turn Two-Step; Turn Two-Step; (Hitch) Fwd, Close, Bk, Close; Walk, , 2,;

5-6 Do 2 RF turning two-steps:

7 Step fwd on L, close R to L, step bk on L, close R to L;

8 Walk fwd 2 slow steps L, R;

Fwd Two-Step; Fwd Two-Step; Side, Behind, Side, In Front; Walk, , 2,;

- 9-12** Repeat action of Meas 1-4:
Turn Two-Step; Turn Two-Step; (Hitch) Fwd, Close, Bk, Close; Walk, , 2,;
13-16 Repeat action of Meas 5-8 ending M bk to COH:
(Scis) Side, Close, Cross, —; (Scis) Side, Close, Cross, —; (Box) Side, Close, Fwd, —; (Box) Side, Close, Bk, —;
17 Step to side on L, close R to L, cross L over R to LOOSE-OPEN pos, hold 1 ct;
18 Turning to face ptr, step to side on R, close L to R, cross R over L to CLOSED pos M facing WALL;
19 Step to side on L close R to L step fwd on L, hold 1 ct;
20 Step to side on R, close L to R, step back on R, hold 1 ct;
(Scis) Side, Close, Cross, —; (Scis) Side, Close, Cross, —; Step, Turn, Step, Turn; Rock Fwd, —, Recover, —;
21-22 Repeat action of Meas 17-18 to end in OPEN pos facing LOD:
23 Step fwd on L, (keeping R in place) turning on L (M RF-W LF) to face RLOD, step in place on R, step fwd in RLOD on L (keeping R in place) turning on L (M RF-W LF) to face LOD, step in place on R;
24 In OPEN pos, rock fwd on L, hold 1 ct, recover by stepping back on R;
(Two-Step) Bk to Bk; (Two-Step) Face to Face; Side, Close, Side, Close; Dip Bk, —, Recover, —;
25 Turning back to back with ptr do a two-step moving RLOD;
26 Turning to face ptr (M LF-W RF) do a two-step face to face still moving RLOD;
27 Taking CLOSED pos step to side on L, close R to L step to side on L close R to L;
28 Dip back toward COH on L, hold 1 ct, recover by stepping fwd on R, hold 1 ct;
Turn Two-Step; Turn Two-Step; Twirl, , 2,; 3, , 4,;
29-30 Do 2 RF turning two-steps:
31-32 M walks fwd 4 slow steps as W twirls RF in 4 slow steps to end in SEMI-CLOSED pos:
DANCE GOES THRU TWICE
Ending: Last time thru measures 29-32 as music retards, **Pivot, , 2,; Twirl, , 2,; Apart, —, Point, —;**
Do a slow couple Pivot in 2 steps L, R;
M walks fwd 2 slow steps as W twirls RF in 2 slow steps; Step apt, acknowledge.

LET'S TRADE

By Jeanne Moody, Salinas, Calif.

One and three star thru

Pass thru

Do sa do to ocean wave

Boys trade

Girls trade

Girls circulate

Box the gnat

Right and left grand

SWING TURN THRU #1

By Dan Schmelzer, Torrance, Calif.

Heads do-sa-do to an ocean wave
Swing turn thru
Separate, around one, into the middle
Right and left thru
Swing turn thru
Left Allemande

DON'T KNOW WHO WROTE IT

Author Unknown

One and three do a do-sa-do
Then ocean wave and rock it so
Swing thru without a stop
Same four spin the top
With a right pull by and
Allemande etc.

EIGHT CHAIN

By Ed Fraidenburg, Flint, Michigan

Promenade heads wheel around
Star thru, eight chain four (patter)
Slide thru, pass thru, wheel and deal
Centers pass thru,
Eight chain six (patter) slide thru
Pass thru, wheel and deal
Centers pass thru
Eight chain thru (patter) slide thru
Cross trail thru
Left allemande

MEN DIXIE SLIDE

By Beryl Main, Denver, Colorado

From promenade heads wheel around
Right and left thru
Two ladies chain
Circle up eight
Two and four half sashay keep circling
Boys go up to the middle and back
Boys slide thru in single file
Split the girls turn left round one
Down the middle dixie style to ocean wave
Pass thru left allemande

CHUCKALUK

By Chuck Raley, Lakewood, California

One and four right and left thru
Side ladies chain
New number one face the corner
Box the gnat
Heads crosstrail thru
Go around two make line of four
Pass thru, wheel and deal
Centers square thru three quarter
Do-sa-do to an ocean wave
Boys swing thru
Girls spin the top
Boys spin the top
Girls swing thru
Pass thru bend the line
Pass thru, wheel and deal
Centers pass thru
Star thru, bend the line
Crosstrail thru
Left allemande

Dewey L. Glass, of Montgomery, Alabama, gives us three dances using Round off.

Heads square thru do-sa-do
Ocean wave, swing thru
Girls trade, men trade
Round off, cloverleaf in
Center two pass thru
Left allemande

Four ladies chain
Sides right and left thru
Heads square thru
Do-sa-do to an ocean wave
Swing thru
Round off, cloverleaf in
Center two pass thru
Left allemande

Head ladies chain right
Heads square thru
Do-sa-do to an ocean wave
Swing thru
Round off, cloverleaf in
Double pass thru
Girls U Turn Back
Left allemande

SINGING CALL*

THOSE BELLS

By Bob Van Antwerp, Long Beach, California
RECORD: Windsor 4875, Flip Instrumental with

Bob Van Antwerp
OPENER, MIDDLE BREAK, and ENDING
All the ladies chain across
And you turn that pretty jane
You chain 'em right on home again
And turn the girls again
Join your hands and form a ring
And circle left I sing
Left allemande the corner girl
And weave that ol' ring
It's in and out around you go
Until you meet your maid
Do-sa-do your lady there and then you promenade
Promenade your lady go dancing round in time
Those ringing bells are telling us
It's just the square dance time
FIGURE
One and three go forward
Come back and spin the top
When you're thru
Box the gnat and look 'er in the eye
Right and left thru a full turn
Face the outside two
Do-sa-do go once around and then
You slide thru
Spin the top one more time
Again you box the gnat
Look her in the eye pull her by
Swing the corner sue
Promenade this lady
Go walking down the line
Those ringing bells are telling us
It's just the square dance time
SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

GEORGE ELLIOTT'S

THE IDEA SELECTED BY OUR FRIEND George this month has to do with couples promenading as directed around one other couple, and coming into place to form lines or to fit into a circle. It's interesting how much variation he manages from this simple situation.

Forward eight and back to town
Four ladies chain three quarters round
Turn the girl like you always do
Two and four do a right and left thru
Forward eight and back like that
Four ladies chain the inside track
Now turn the girl and chain them back
One and three roll promenade the outside ring
Go round one pair
Join that pair and line up four
Forward eight and back once more
Pass thru and face your partner
Pass thru face next partner
Pass thru face next partner
Then allemande left with your left hand
Partners all a right and left grand

One and three you bow and swing
Go round and round with the pretty little thing
Then promenade the outside ring
Go round two and don't be late
You all join hands and circle up eight
Any opposite two trail on thru
Find old corner a left allemande
Partners all a right and left grand

One and three go forward and back
Same four pass thru
Take your partner and promenade left
Go round one pair
Join that pair and line up four
Forward eight and back once more
Do a right and left thru
Same ladies chain
And chain right back
Same ladies lead a dixie chain
Girls left and boys right
Find old corner and left allemande

First couple only bow you do
Go out to the right and right and left thru
Turn the girl like you always do
New one and three a right and left thru
The same ladies chain
New one and two you bow and swing
Go round and round with the pretty little thing
Now promenade half way round the square
Pass right by the couple that's there
Join that pair and line up four
Forward eight and back once more
Line in number three position go into the middle
Bend both the lines
Old couples one and four do a left square thru
Go four hands
The other four pass thru
Wait for old corner for a left allemande
Partners all a right and left grand

One and three you bow and swing
Go round and round with the pretty little thing
Then promenade the outside ring
Go round one pair
Join that pair and line up four
Forward eight and back once more
Arch in the middle the ends turn in
Go round one and face to the middle
Trail thru have a little fun
Split the ring go round one
And line up four
Forward eight and back once more
Arch in the middle the ends in
Go round one and face to the middle
Trail thru have a little fun
Split the ring go round one
And line up four
Forward eight and back once more
Now pass thru and turn back
Box the gnat across from you
Do sa do one time around
An ocean wave when you come down
Balance forward and back
Now trail thru and find old corner
Left allemande

Forward eight and back with you
One and three a right and left thru
Turn the girl and don't get lost
Now all four ladies chain across
Head gents roll promenade this lady fair
Go the usual way around one pair
Join that pair and line up four
Forward eight and back once more
Box the gnat across from you
Face her and pass on thru
Join four hands bend the line
Forward eight and back
Inside four pass thru and split two
Separate and go round one
Into the middle and pass thru and separate
Behind that couple stand
Forward eight and back like that
Face the one beside you
Box the gnat
Pass thru and Frontier Whirl
Face that two and trail thru
Find old corner and left allemande

TRADIN'

By Dennis McConkey, Denver, Colorado

Head ladies chain across
And turn them in time
Heads lead to the right
And circle to a line
Go forward and back and pass thru
Centers trade
Cast off three quarter round
Ends trade and wheel and deal
Centers pass thru and circle four
Heads break to a line of four
Go forward and back and pass thru
Centers trade
Cast off three quarter round
Ends trade and wheel and deal
Centers square thru three quarter round
Left allemande

TURN THRU

By Joe Barcelow, Ionia, Michigan

Heads square thru
Swing thru the outside two
Girls circulate
Boys trade
Turn thru
Left allemande

CENTERS IN CIRCULATION

By Dave Martan, Nottingham, England

One and three square thru four hands
Do-sa-do to an ocean wave
All eight circulate
Balance up and back
Swing thru two by two
Just the men circulate
Ladies trade balance up and back
With this girl box the gnat
Promenade wrong way round
Heads step apart do a centers in
Cast off three quarter round
Girl in front star thru
Promenade two by two
One and three wheel around
Cross Trail thru
Allemande left

SINGING CALL*

THE OLD PINE TREE

By Ralph Sweet, Hazardville, Connecticut

RECORD: Top 25146, Flip Instrumental with

Ralph Sweet

OPENER, MIDDLE BREAK, and ENDING

Allemande left your corner
Come home and box the gnat
Pull by corner lady box the flea
Four ladies make a right hand star
Turn it all the way around
Same man left allemande
Come home and do-sa-do
Allemande left again, weave around the ring
Meet your honey promenade and sing
They made a coffin of pine
For that sweetheart of mine
When they cut down the old pine tree

FIGURE

Heads go forward and back
Cross trail thru
Go round two make a line you do
Forward eight and back, pass thru
Join hands arch in the middle
Ends turn in, double pass thru
Cloverleaf go round
Centers turn thru*
Swing the one you meet and promenade
They made a coffin of pine
For that sweetheart of mine
When they cut down the old pine tree

*If turn thru is not done in your area

substitute—centers box the gnat

Pull by swing that girl and promenade

SEQUENCE: Opener, Figure twice for heads,
Middle Break, Figure twice for sides, Ending

SURE AND SIMPLE

By Jay King, Lexington, Mass.

Heads spin the top
In the middle of the ring
Pass thru, split two, I sing
Around one come into the middle
Spin the top to the tune of the fiddle
Square thru three quarters man
Find the corner do a
Left allemande

CLOVERLEAF DIFFERENT

By Tom Tobin, Los Angeles, California

One and three go right and left thru
Whirlaway with half sashay
Pass thru go round one
To make a line of four
Forward eight and back
Half square thru
U turn back, box the gnat
Right and left thru the other way back
Star thru, bend the line
Up and back and half square thru
Center four turn back
Let's Cloverleaf, go single file
Center four half square thru
Then U turn back
Heads you pass thru, turn back
Sides you star thru
Then Allemande left.

SINGING CALL*

NO TEARS MILADY

By Ernie Kinney, Cantua Creek, California

RECORD: Hi-Hat 349, Flip Instrumental with

Ernie Kinney

OPENER, MIDDLE BREAK, and ENDING

All four ladies chain across
And turn her there
Join hands, circle left
Go round the square
Roll away, circle left
Is what you're gonna do
Roll away, weave the ring I promise you
That there'll be no tears milady
Docey your baby
Left allemande, then promenade somehow
No tears milady no tears milady
We're back together now
We'll swing and whirl somehow

FIGURE

One and three go in and back and whirlaway
Turn thru, separate round one that way
In the center, circle four
Go walkin' round you know
Roll away, right hand star
To that corner go
Allemande your corner docey your partner
Go back and swing the corner
Promenade somehow
No tears milady no tears milady
We're back together now
We'll swing and whirl somehow

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

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(Letters, continued from page 3)

living at our previous address for 21 years, Jim and I have just got around to catching up on our reading of S.I.O. and appreciate the letter written in by Martha Ward of Martins Ferry, Ohio. So-o-o, we conferred with several of our associates in the Suncoast Callers & Round Dancers Assn. here and—in November of 1966 the association voted to refrain from teaching rounds that are written to pop labels. We did not make it mandatory but the greater portion of our members are sticking pretty close to the vote. We feel that we are getting better results without too much frustration for the teachers or the dancers. It has made quite a difference in the round dance picture here in our area.

Noriene Pearson
St. Petersburg, Fla.

Dear Editor:

This is just a short note to let you know how much I enjoy your magazine. As a newer caller I find both your articles and style series presentations most interesting and helpful.

I do have one question for you, however. It concerns your yearbooks. Last year you were

not able to print one because the masters were misplaced in the mails and cost precluded making up a second set... I was wondering if you've given any thought to publishing a combined 1967-68 yearbook for next year. You could charge \$2.00, or double the normal price. I have every one of your yearbooks from No. 3 on and find them invaluable for reference. I think that many callers would be happy to receive all of the information covered by S.I.O. in the past two years. How about passing the idea out to your subscribers to see what their feeling is?

John A. Thompson
Acton, Mass.

We have considered the possibility of running the two yearbooks together this next year and there is a good chance that we will be able to do that. We will announce it when we make our decision. Thank you for your thoughtful letter. Editor.

Dear Editor:

May I take this opportunity through Sets in Order to thank, from the bottom of my heart, all square and round dancers for their good wishes. I have received literally hundreds of

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calls, cards, flowers, and visits from people in this activity. I can think of no activity from which a better and friendlier relationship could exist.

Otto Stave
Los Angeles, Calif.



"Lift and Use"
prominently displayed on
festival program

Dear Editor:

... I'm enclosing a copy of the program for our Spring Festival. Even though we had 12-plus inches of rain Thursday night and Friday, with flash flooding, we dried out enough to have a good crowd. Our dance was a good one; no one wanted to quit dancing. Thanks to your "Lift and Use" section in Sets in Order

for the dancers on our cover.

Dick Currie
Baton Rouge, La.

Dear Editor:

In the Badge of the Month (Sets in Order May 1967), the write-up mentions the White River flowing thru the Valley. This is incorrect. It should be the Muskegon River... Incidentally, an old-time version of how the town got its name is: New-Way-Go, from the Indians.

George R. Werner
Paris, Mich.

Sorry about that! We reprinted the information as we received it but certainly would not want to have the wrong river in the wrong place. Editor

(Datebook, continued from page 5)

- Aug. 13—Guest Caller Dance
Ranchland, Mechanicsburg, Pa.
- Aug. 13—Teenage Assn. Summer Dance
28th & Pine, Long Beach, Calif.
- Aug. 13-19—8th Ann. Blue Ridge S/D Camp
Near Clayton, Ga.
- Aug. 17-19—4th Star Spangled Banner Festival
Sheraton-Belvedere Hotel, Baltimore, Md.
- Aug. 17-19—Centennial Gladiolus and S/D
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- 1203 — Tag-A-Long
Caller: Cal Lambert, Flip Inst.

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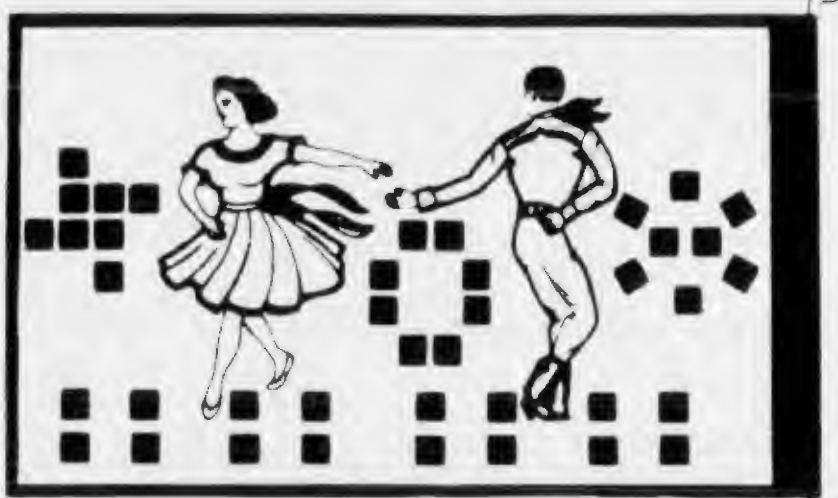
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Aug. 18-20—Nebraskaland S/D Vacation &
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Aug. 19—Pioneer Valley Club Guest Caller
Dance, Stanley Park, Westfield, Mass.
Aug. 19—Del Norte County Fair Square Dance
Fairgrounds, Crescent City, Calif.
Aug. 19—Hoedowners Mexican Fiesta
New Iberia, Louisiana
Aug. 19—Guest Caller Dance
Hayloft, Asbury Park, N.J.

Aug. 25-27—7th Intl. S/D Convention
Nikko, Japan
Aug. 25-27—Camp-Burr Campout Weekend
Port Glasgow, Ont., Canada
Aug. 26—4th Ann. Square-A-Naders Moonlite
Serenade, Mohawk Park, Brantford, Ont.,
Canada
Aug. 26-27—Manitoba Camping Square
Dancers Camporee, Kenora, Ontario, Can.
Aug. 26-27—Illinois Square Dance Callers
Assn. Inst., Embassy Motor Hotel,
Franklin Park, Ill.

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HI-HAT 840



RED BATES

Sept. 1—Trail Dance-Knothead Jamboree
Mangum's Square Barn, Blackfoot, Ida.
Sept. 1-3—3rd Ann. All-Europe Convention
Heidelberg, Germany
Sept. 1-4—11th Ann. Kon Yacht Kickers
Weekend, Conneaut Lake Park, Pa.
Sept. 2—Pioneer Valley Club Guest Caller
Dance, Stanley Park, Westfield, Mass.
Sept 2—1st Swingin' 6 Square-Rama
Jackson's Mill 4-H Camp, Weston, W.Va.
Sept. 2-3—Central Coast Square Affair
Vet. Mem. Bldg., San Luis Obispo, Calif.

Sept. 2-3—2nd Annual Big Foot Jamboree
Happy Camp, California
Sept. 2-4—12th Annual Knothead Jamboree
Old Faithful, Yellowstone Park, Wyo.
Sept. 2-4—Square and Round Dance Camp
Shady Rest Lodge, Rhinelander, Wisc.
Sept. 2—Provincial Centennial Dance
Stettlee, Alberta, Canada
Sept. 8-9—Greater New Orleans S/D Festival
Munic. Audit., New Orleans, La.
Sept. 8-10—State Teen Square Dance Conv.
South Gate, California

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 West Virginia

Sept. 8-10—Wild Rose Square Dance Campers
 Campout, Twin Anchors Camp Grounds,
 Nevada, Iowa

Sept. 15-17—Upper Canada Capers—S/ &
 R/D Weekend, Skyline Hotel, Brockville,
 Ont., Canada

COLD HAND HINT

M-T Squares Club Bulletin (N.J.) carries
 this admonition, "Special Note: During the

winter months all gentlemen are requested to
 warm up their hands on their own wives be-
 fore starting to dance. The management thanks
 you for your cooperation."

PARADE OF STARS

Seekers of summer-time dancing may make
 note of the Parade of Stars at the American
 Legion Hall in Arlington, Va. Callers lined up
 for the summer: July 20, Howie Shirley; July
 27, Ed Sparrough; Aug. 3, Nick Petrone; Aug.
 10, Mac Parker; Aug. 17, Deck again and Aug.
 24, Jimmy Heatwole.

NEW RELEASES



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No. 4876 "GOOD ADVICE"

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No. 4877 "BABY FACE"

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Music by: THE WINDSORS



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No. 4726 — "LENNY'S WALTZ"

Betty & Clancy Mueller

"SWING-A-ROO" — Frank & Evelyn Hall

No. 4727 — "FLORIDA WALTZ"

Oscar & Fran Schwartz

"I NEVER KNEW" — Harmon & Betty Jorritsma

Music by: THE WINDSOR ORCHESTRA

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The
**CALLER
OF THE
MONTH**



Tom Dunagan—La Crescenta, Calif.

WHEN TOM AND MARILEE DUNAGAN started square dance classes in the La Crescenta Methodist Church 12 years ago, little did they realize the hours of pleasure they would create, not only for themselves but for countless others in the Southern California area.

The enthusiasm for calling was whetted for Tom by the 1956 Convention in San Diego. It enticed him into a 3-hour-a-day routine—practicing intricate hoedown figures and putting different patterns together.

A group of people met in a Sunland home to square dance and their caller urged Tom to call for them. One night the caller pleaded delay and asked Tom to take over the evening for him—a ruse planned ahead of time to get Tom used to calling for a whole evening. It worked, too, for soon Tom began teaching classes and calling for various groups regularly. During this time Marilee started teaching rounds to create an expanded program for Tom's classes and groups.

In 1962 some 109 Southern California square dancers were taken by the Dunagans and Frank Frankeberger for a tour of Hawaii. They called themselves the Tiki Squares and hosted the island square dancers on the islands of Maui, Hawaii and Oahu. On this tour Marilee became so entranced with Hawaiian dancing

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that she is now a professional, coordinating square dancing and the hula at many square dance club luaus.

Tom has served two years on the board of Southern California Callers Assn., with the Sets in Order Callers Club and on committees for state and national conventions. He now calls regularly 6 nights a week. He is currently teaching a teen age class where the Dunagan's two children, Diane and Mike, are participants.

Tom's main objective to further the progress of square dancing is to start a class of begin-

ners for each club he calls for consistently.

THIS WE LIKE

Jim Schnabel calls his page of square dance record reviews in Square Dance Gazette (Maryland)—Spins and Needles.

WELL!

An order was received in the Sets in Order office for two copies of the "Love Organization Handbook" from a charming lady on the East Coast. Scrawled across the order by a wag in the office, "Hey, when will *this* Handbook be published?"

Meg Simkins

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*John and Fran Essex
Dartmouth, Nova Scotia, Canada*

RELATIVE NEWCOMERS TO modern square and round dancing, still the beginnings of John and Fran Essex in the activity go back to early childhood. Both grew up in the same rural area of Manitoba, Canada, and the Saturday night dance—the fiddler—the Virginia Reel—are all part of nostalgic memories.

Small wonder then, that the Essexes joined enthusiastically in a modern square dance club at RCAF Station Gimli, Manitoba, in 1959. For a year they danced to records and, because of a service instructor's background, thoughts of becoming a caller came, gently pushed by the club's first live caller, Fred Tupling.

John and Fran had their first square dance beginners class at RCAF Stn., Cold Lake, Alberta, in 1962. Later that year they were transferred to Germany where they were greeted with two calling jobs. Later they added two more clubs to their calling schedule.

Up to this time their prime interest had been in square dancing. The first chance for real square *and* round dance leadership training came at the European College of Square and Round Dancing at Garmisch in 1964, after which they sallied forth to start a round dance basics class. They also served as Vice-Chair-

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WW112 — "WALKIN' IN THE SUNSHINE" — flip squares

WW500 — "WALKIN' IN THE SUNSHINE" — round with cues

WW204 — "THE RACE IS ON" — flip square

WW304 — "BIG SOMBRERO" — flip square

WW111 — "SMOKY DOKEY" & "SQUARE GUITAR" — hoedown

WW110 — "ENGLAND SWINGS" — flip square

WW1001 — "INTRODUCTION TO WAGON WHEEL" — LP



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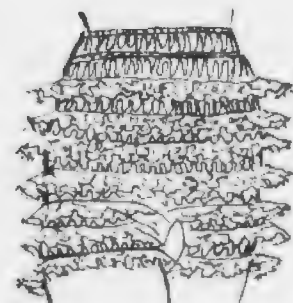
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men of the European Callers & Teachers Assn. and worked with the Bob Millicans on four Round Dance Clinic weekends. Another duty was to train replacements against their own rotation.

A further phase came on their transfer to Halifax, Nova Scotia. Having purchased a house with a 6-square basement, the Essexes put it to prompt use for a round dance class. They were tabbed as Sec.-Treas. of the Nova Scotia Callers Assn., too.

"Summing it all up," writes John, "I think

the 8 years we have been in the activity have not pushed us one way or the other in regard to squares or rounds. We believe they belong together, intermixed with the odd contra, and served with plenty of fun and good fellowship. However, I'm sure it will be in round dancing that we can make our greatest contribution here in Nova Scotia—and we will be happy bringing this about."

Remember Thanksgiving

Be sure and read page 14 and send in your suggestion for "Thanksgiving."



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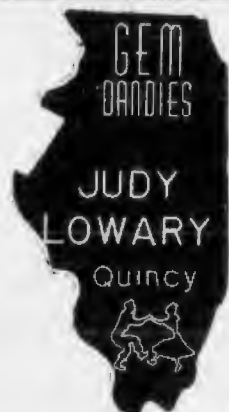
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(On the Record, continued from page 6)

— square thru three quarter — swing corner —
 promenade.

Comment: A fast moving dance using contempo-
 rary patterns. Music is quite danceable and
 timing is good.

Rating: ☆☆☆+

OLD PHONOGRAPH RECORDS — Blue Star 1807

Key: F

Tempo: 130

Range: High HC

Caller: Marshall Flippo

Low LA

Music: Western 2/4 — Organ, Guitars, Clarinet,
 Trumpet, Bass, Drums

Synopsis: (Break) Allemande — do-sa-do — circle
 — gents star right — allemande — weave —
 do-sa-do — promenade. (Figure) Ladies chain
 three quarter — heads promenade three quar-
 ter — sides right and left thru — pass thru —
 do-sa-do ocean wave — swing thru — new girl
 swing — promenade.

Comment: Well played music and a typically
 Flippo well timed dance. Tune is not easy to
 sing but most callers will be able to handle it.

Rating: ☆☆☆

WALKIN' IN THE SUNSHINE —

Wagon Wheel 112*

Key: D

Tempo: 124

Range: High HD

Caller: Don Franklin

Low LA

Music: Western 2/4 — Guitars, Trumpet, Piano,
 Drums, Bass

Synopsis: Complete call printed in Workshop last
 month.

Comment: An exceedingly interesting and dif-
 ferent musical arrangement. It will take a bit
 of practice and a good voice to master this
 one, but it offers a good change of pace.

Rating: ☆☆☆

SINGING CALL*

CHARMAINE — Scope 503

Key: A Flat

Tempo: 125

Range: High HC

Caller: Tommy Cavanagh

Low LC

Music: Standard 2/4 — Clarinet, Banjo, Piano,
 Vibes, Drums, Bass

Synopsis: (Break) Allemande — alamo balance —
 drop hands — weave — do-sa-do — turn right
 — allemande — grand right and left — prome-
 nade — swing — (Figure) Heads up and back
 — square thru — right and left thru — do-sa-do
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swing corner — allemande — promenade.

Comment: Excellent instrumental and a smooth flowing dance. Rating: ☆☆☆

SAVING YOUR KISSES — Windsor 4874

Key: B Flat **Tempo:** 128 **Range:** High HC

Caller: Don Stewart **Low LB**

Music: Western 2/4 — Guitars, Trumpets, Drums, Bass

Synopsis: (Break) Circle — allemande — do-sa-do — ladies chain — chain back — allemande — partner right — men star left — star promenade — roll promenade. (Figure) Heads lead right — circle to a line — up and back — star thru — square thru — Frontier whirl — up and back — cross trail — corner swing — allemande — weave — do-sa-do — swing — promenade.

Comment: A good country tune and well played music. Dance patterns are standard and easy to sing. Record is shorter than average and break is used once. Rating: ☆☆☆

NO TEARS MILADY — Hi-Hat 349*

Key: C **Tempo:** 127 **Range:** High HC

Caller: Ernie Kinney **Low LC**

Music: Western 2/4 — Guitar, Banjo, Piano, Trumpet, Clarinet, Trombone, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: A swinging western tune, excellent music and a good dance pattern with well metered lyrics. Rating: ☆☆☆

FOR ME AND MY GAL — Blue Star 1810

Key: F **Tempo:** 128 **Range:** High HC

Caller: Al Brownlee **Low LC**

Music: Western 2/4 — Violin, Piano, Guitar, Clarinet, Saxophone, Drums, Bass

Synopsis: (Break) Ladies chain — roll away — swing — circle — roll away — weave — do-sa-

CURRENT BEST SELLERS

Fifty-one dealers of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual areas. The following lists were made up from the results of that survey as tabulated in mid-July.

SINGING CALLS

Coney Island	
Washboard Gal	Gretn 12089
Sweet Thang	Jewel 141
When My Blue Moon	
Turns To Gold	Blue Star 1799
Big Sombrero	Wagon Wheel 304

With two tying for fifth place

Nineteen Minutes To Go	Long Horn 161
Open Up Your Heart	MacGregor 2011

ROUND DANCES

Silver Dollar	Hi-Hat 833
Ballin The Jack	Gretn 14093
Darling	Hi-Hat 837
Mexicali Rose	Gretn 14088
Road Runner Two-Step	Hi-Hat 836

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STORES handling square dance records are welcome to write Sets in Order for information regarding a listing on these pages.

Additional Dealers on Previous Page

do — promenade. (Figure) Ladies promenade — box the gnat — do-sa-do — men star left — partner right — allemande — do-sa-do — corner swing — promenade.

Comment: Danceable music and an old standard tune. Fast moving, smooth, standard dance patterns. Rating: ☆+

OLD PINE TREE — Top 25146*

Key: E **Tempo:** 128 **Range:** High HD **Low LB**
Caller: Ralph Sweet

Music: Western 2/4 — Banjo, Accordion, Bells, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: An old standard country tune, good music and dance patterns that move and are easy to sing. Rating: ☆☆+

SWING RAGTIME GAL — MacGregor 2015*

Key: B Flat **Tempo:** 126 **Range:** High HB **Low LD**
Caller: Tommy Stoye

Music: Standard 2/4 — Piano, Banjo, Clarinet, Accordion, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: A swinging instrumental and well timed standard dance patterns. Rating: ☆☆+

SOMEBODY'S TAKING MY PLACE — Bogan 1204

Key: F **Tempo:** 130 **Range:** High HB **Low LA**
Caller: Keith Thomsen

Music: Country 2/4 — Piano, Guitar, Violin, Piano, Drums, Bass

Synopsis: (Break) Ladies promenade — partner swing — circle — allemande — weave — do-sa-do — promenade — swing. (Figure) Sides right and left thru — heads promenade half — lead right and circle to a line — pass thru — wheel and deal — center four swing thru — turn thru — swing — promenade.

Comment: A standard tune, adequate music, and a well timed, smooth dance pattern.

Rating: ☆+

THOSE BELLS — Windsor 4875*

Key: E Flat and F **Tempo:** 126 **Range:** High HB **Low LB**
Caller: Bob Van Antwerp

Music: Standard 2/4 — Guitars, Accordion, Trumpet, Bass, Drums

Synopsis: Complete call printed in Workshop.

Comment: A standard tune, well played music

with one key change. Fast moving and contemporary dance patterns. Rating: ☆☆+

INTO EACH LIFE SOME RAIN MUST FALL —

Swinging Square 2336

Key: B Flat **Tempo:** 124 **Range:** High HB **Low LG**
Caller: Johnny Reagan

Music: Western 2/4 — Guitar, Clarinet, Accordion, Drums, Bass, Piano

Synopsis: (Break) Circle — allemande — do-sa-do — gents star left — partner turn thru — allemande — swing — promenade. (Figure) Heads (sides) promenade half — sides (heads) half sashay — head ladies chain — circle — men cross trail around one — pass thru — swing corner — promenade.

Comment: Danceable music and a smooth flowing and standard dance routine. Increasing the speed of this record makes it even more enjoyable to dance. Rating: ☆+

HAPPY TRACKS — MacGregor 2016

Key: F **Tempo:** 128 **Range:** High HC **Low LC**
Caller: Charlie Guy

Music: Western 2/4 — Accordion, Piano, Clarinet, Saxophone, Guitar, Drums, Bass

Synopsis: (Break) Heads (sides) promenade half — right and left thru — slide thru — pass thru — left square thru $\frac{3}{4}$ — box the gnat — do-sa-do — allemande — swing — promenade. (Figure) Heads (sides) split square thru — heads (sides) turn back — centers in — cast off $\frac{3}{4}$ — centers square thru — ends star thru — do-sa-do — swing — allemande — promenade.

Comment: The fourth record to this tune in two months. Danceable music and a fast moving contemporary dance. Rating: ☆☆

SMOKEY MOUNTAIN BOY — Bogan 1205

Key: F **Tempo:** 129 **Range:** High HA **Low LC**
Caller: Cal Lambert

Music: Country 2/4 — Violin, Banjo, Piano, Drums, Bass

Synopsis: (Break) Do sa do corner — partner left — ladies chain — roll away — circle — roll away — weave — do-sa-do — allemande — promenade. (Figure) Heads (sides) square thru — right and left thru — star thru — pass thru — wheel and deal — centers pass thru — swing



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Sets in Order

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**STORES handling square dance clothing are welcome to write
Sets in Order for information regarding a listing on this page.**

thru — girls trade — boys trade — corner swing — promenade.

Comment: Danceable music and a good country tune. Fast moving contemporary dance patterns. Rating: ☆☆☆

ROUND DANCES

CENTENNIAL WALTZ — Scope 3

Music: Musicians — Guitars, Piano, Vibes, Celeste, Bass, Drums

Choreographer(s): Ev and Amy Kuhn

Comment: Danceable music and a very easy waltz routine half of which are repeated sections.

CHARLIE'S SHOES — Flip side to the above

Music: Musicians — Guitars, Vibes, Piano, Bass, Drums

Choreographer(s): Vic and Millie Graves

Comment: Light music with a Western flavor. The two-step routine has standard steps. The fact that it has only four measures repeated should make it quite easy to learn.

CENTENNIAL BABY — Hi-Hat 839

Music: Dick Cary — Clarinets, Guitars, Piano, Saxophones, Trumpets, Drums, Bass

Choreographer(s): Lew and Laura Wiffen

Comment: Tune is "Baby O' Mine" and music has good bounce and quality. The two-step routine is for experienced dancers but is not difficult. Twelve measures are repeats.

POSSIBILITIES — Flip side to Centennial Baby
Music: Dick Cary — Clarinets, Trombone, Piano, Guitar, Drums, Bass, Trumper

Choreographer(s): Pete and Ann Peterman

Comment: Good music and a rhythm dance routine for experienced dancers. Dance is 26 measures long (twice thru) and four measures are repeated.

FOXIE — Grenn 14097

Music: (Al Russ) Saxophones, Piano, Trumpet, Clarinet, Drums, Bass

Choreographer(s): Frank and Ruth Lanning

Comment: Well played music with a swinging fox trot flavor. Although eight measures are repeated the routine is for experienced dancers.

SWEET GEORGIA BROWN —

(Flip side to the above)

Music: (Al Russ) Clarinet, Saxophones, Trumpet, Piano, Bass, Drums

Choreographer(s): Noyelles D. Burkhart

Comment: A fast moving but very easy dance routine to lively and well played music.

HOEDOWNS

STEP 'N' FETCH IT — MacGregor 2014

Key: A

Tempo: 128

Music: Messina — Fiddle, Accordion, Drums, Guitar, Bass



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BANJO SAM — Flip side to above.

Key: D

Tempo: 127

Music: Messina — Banjo, Fiddle, Guitar, Piano, Drums, Bass

Comment: Novel hoedowns that have a bit of the traditional but unusual rhythm and chord structure that a caller will have to practice to handle. "Step 'N' Fetch It" goes into a minor key part of the time.

Rating: ☆+

UP JUMPED THE DEVIL — Hi-Hat 612

Key: A and D

Tempo: 128

Music: Jack Carter — Fiddle, Guitars, Piano, Bass

CHINESE BREAKDOWN — Flip side to above.

Key: A

Tempo: 128

Music: Jack Carter — Fiddle, Guitars, Piano, Bass

Comment: Swinging hoedowns with a traditional flavor. Fiddle is backed by interesting guitar work.

Rating: ☆☆+

BREEZEWAY — Blue Star 1809

Key: A

Tempo: 132

Music: Sugarmen — Piano, Guitar, Drums, Bass

EARLY MORNING — Flip side to above

Key: G

Tempo: 130

Music: Sugarmen — Piano, Guitar, Drums, Bass

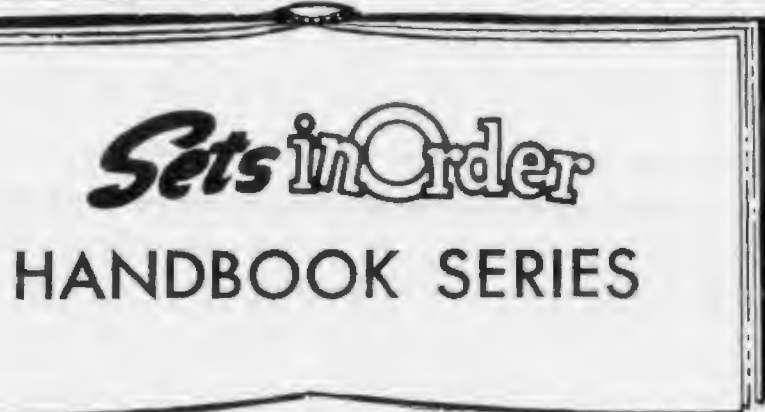
Comment: Chord structure phased hoedowns with a modern flavor. Rhythm could be smoother but many callers will like them.

Rating: ☆+



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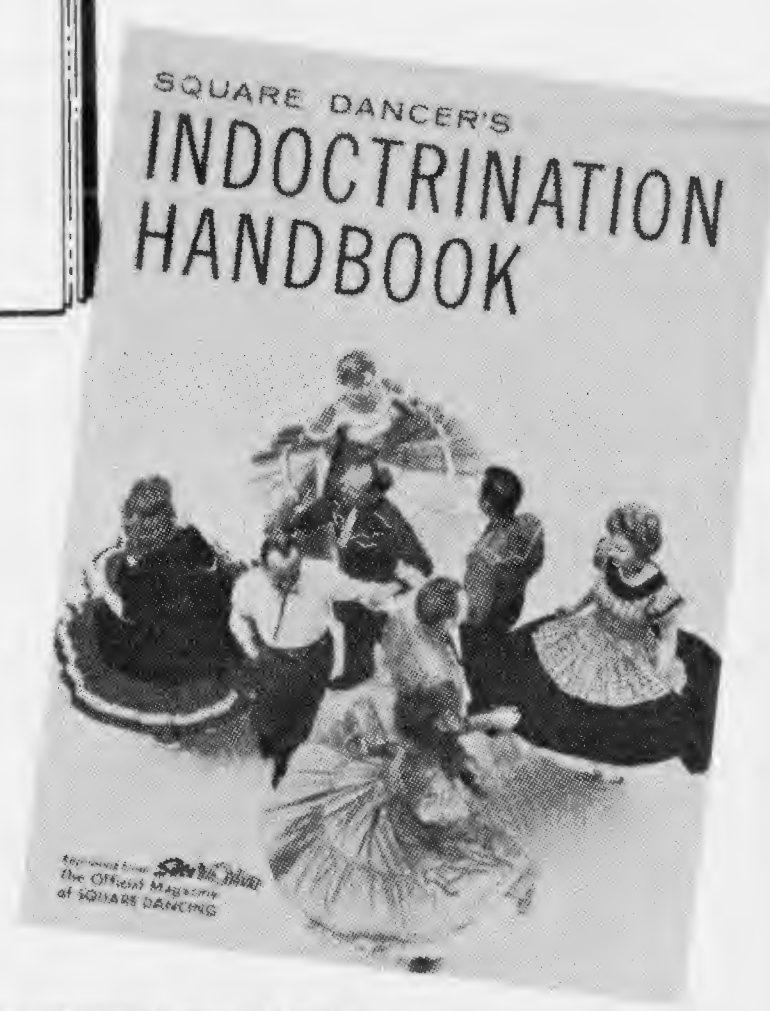
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Sets in Order RECORDS

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FIDDLER'S DREAM — Blue Star 1811**Key: G****Tempo: 130****Music:** Ernie and The Hunters — Guitars, Drums, Bass**JAYDEL** Flip side to above**Key: A****Tempo: 132****Music:** Ernie and The Hunters — Violin, Guitar, Drums, Bass**Comment:** Fiddler's Dream has a guitar lead and Jaydel has the traditional fiddle. The latter has a good swinging rhythm.

Rating: ☆☆

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ings and viewpoints of others, no matter how much you may differ.

THINK FOR YOURSELF... It takes effort to be a "thinker" instead of a perennial "yes" man. But unless you take some initiative, you may be depriving everybody of the good ideas you could convey to others through your speaking out on same. Study the various aspects of issues so that you can make judgment on your own. Base your views on reason, not emotion; on principles, not personalities; and on the common good, not narrow partisanship...



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SEEK THE BEST INTERESTS OF EVERYBODY... This means insuring that all members, not just a handful, share in the benefits of the group. Take into account the interests of the group at large, rather than the secluded interests of a few.

ENCOURAGE, DON'T DISCOURAGE... A wet blanket is defined as "A person or thing that quenches or dampens enthusiasm, pleasure or the like." Wet blankets are quick to complain about a situation but slow to do anything. They are more interested in fault-finding

than in fact-finding. They are inclined to speak of (Birmingham Square Dance Assn.) as "they" instead of "we." They especially like to find fault with the officers. Be more anxious to improve and more concerned with winning cooperation than winning an argument.

THIS WE LIKE

Seen in the *Cross Trail News*, published by the Vancouver Island Western Square Dance Association, baby announcements were headed: "Two future HEAD LADIES and a CORNER GENT have arrived."

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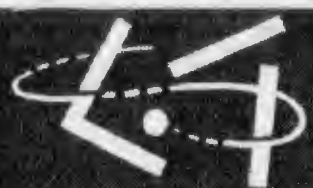
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1



2



3



4



5



6

A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

THE TEST OF A TRULY FUNCTIONAL BASIC is one which can be executed in a number of different set ups and one which can intelligently be extended by additional descriptive language. One good example is the Wheel and Deal. This movement has indeed met the requirements of the definition of a basic listed above. Not only can it be executed properly from a line of four dancers, all facing the same direction, but equally well from a two-faced line of four.

Let's look at a commonly used example of how simple a movement can become through the use of clear descriptive language. Take the standard version of the Wheel and Deal and do it one-quarter more. Start with two route lines of four (1) having just passed through the other couple so that the dancers are back to back. The Wheel and Deal starts with the couple at the left end of each line moving slightly forward (2). Each couple starts the wheel (3) with the person nearest the center in each line holding the pivot and the person on the outside moving forward (4). At this point a standard Wheel and Deal has almost been completed. However, using the same forward motion that carried the dancers to this point, continue on a quarter more (5) so that the dancers end in two new lines of four and at right angles to their former lines (6).

A few things to note: the mechanics of ending in two lines back to back will require a bit of "fudging." However, this is not uncommon in today's dancing and the "fudging" or "adjusting" becomes second nature with the competent dancer.

An interesting discussion point: in contra dancing, the original "home" of the Cast Off, it's not unusual to do Cast Offs of various degrees. Where in square dancing we are accustomed most frequently to do a Cast Off three-quarters, a Cast Off one-half in contra dancing is quite common. An equivalent of the movement shown in the pictures might then be a Cast Off one-quarter or a Bend the Line, Frontier Whirl (California Twirl). Or, while you are at it, why not a Bend the Line three-quarters around? Our point here is that while we may object to new language there is a tremendous untapped potential to the language we know.

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